

MILTON'S
PARADISE LOST:

III

FIRST FOUR BOOKS

IN TWO VOLUMES,

With Copious Explanatory Notes,

AND SELECTED FROM THE MOST APPROVED CRITICS
AND ANNOTATORS

BY

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Vol. I

CALCUTTA

PRINTED BY T. S. DIXON AND CO., 12, WATERLOO STREET

1879

Price per copy of two volumes, Rupees 4, including postage

PREFACE

TO THE SECOND EDITION.

THIS my second edition has been undertaken by the advice of kind friends, who considered that a work of such a character, and on the plan of my first edition, would be very beneficial to the students of our Indian Colleges who are prosecuting a higher course of study in the field of English literature. It would be needless to enumerate all I have undertaken in this humble work. The reader will I hope, on studying the various annotations and commentaries, decide for himself how far they are valuable and useful in elucidating the poet's text.

My first edition was published in the autumn of 1866, this contained the first three books ; the present edition contains four books in two volumes, but each of them has been considerably enlarged, and improved in every way.

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MILTON'S PARADISE LOST.

THE FIRST FOUR BOOKS WITH NOTES.

*The text used in this second edition is taken from Browne's
edition of the Clarendon Press series.*

THE VERSE.

The measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin ; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age to set off wretched matter and lame metre ; graced indeed since by the use of some famous modern poets, carried away by custom, but much to their own vexation, hindrance and constraint to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore, some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have long since our best English tragedies ; as a thing of itself, to all judicious ears, trivial and of no true musical delight ; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another ; not in the jingling sound of like endings, a fault avoided by the learned ancients both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it is rather to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem, from the troublesome and modern bondage of riming.

P A R A D I S E L O S T .

BOOK I

THE ARGUMENT.

The first Book proposes, first in brief, the whole subject; Man's disobedience, and the loss thereupon of Paradise wherein he was placed: then touches the prime cause of his Fall, the Serpent, or rather Satan in the serpent; who revolting from God, and drawing to his side many legions of angels, was by the command of God driven out of Heaven with all his crew into the great deep. Which action passed over, the Poem hastes into the midst of things, presenting Satan with his angels now fallen into Hell, described here, not in the centre (for heaven and earth may be supposed as yet not made, certainly not yet accursed), but in a place of utter darkness, fitliest called Chaos: here Satan with his angels lying on the burning lake, thunder-struck and astonished, after a certain space recovers, as from confusion; calls up him who next in order and dignity lay by him; they confer of their miserable fall Satan awakens all his legions, who lay till then in the same manner confounded. They rise; their numbers; array of battle; their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them lastly of a new world and a new kind of creature to be created, according to an ancient prophecy or report in Heaven: for that angels were long before this visible creation, was the opinion of many ancient Fathers To find out the truth of this prophecy, and what to determine thereon, he refers to a full council What his associates thence attempt. Pandemonium, the palace of Satan rises, suddenly built out of the deep. The infernal peers there sit in council.

OF Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought Death into the world, and all our woe,
With loss of Eden, till one greater Man

Restore us, and regain the blissful seat, 5
 Sing Heavenly Muse, that on the secret top
 Of Oreb, or of Sinai, didst inspire
 That shepherd, who first taught the chosen seed,
 In the beginning how the Heav'ns and Earth
 Rose out of Chaos : or if Sion hill 10
 Delight thee more, and Siloa's brook that flow'd
 Fast by the oracle of God ; I thence
 Invoke thy aid to my adventurous song,
 That with no middle flight intends to soar
 Above th' Aonian mount, while it pursues 15
 Things unattempted yet in prose or rime.
 And chiefly Thou, O Spirit ! that dost prefer
 Before all temples th' upright heart and pure,
 Instruct me, for thou know'st ; Thou from the first
 Wast present, and with mighty wings outspread 20
 Dove-like sat'st brooding on the vast abyss
 And mad'st it pregnant : what in me is dark
 Illumine, what is low raise and support ;
 That to the highth of this great argument
 I may assert Eternal Providence, 25
 And justify the ways of God to men.

Say first, for Heav'n hides nothing from thy view
 Nor the deep tract of Hell, say first what cause
 Mov'd our grand parents in that happy state,
 Favour'd of Heav'n so highly, to fall off 30
 From their Creator, and transgress his will
 For one restraint, lords of the world besides ?
 Who first seduc'd them to that foul revolt ?—
 Th' infernal Serpent ; he it was whose guile
 Stirr'd up with envy and revenge, deceiv'd 35
 The mother of mankind, what time his pride
 Had cast him out from Heav'n, with all his host
 Of rebel angels, by whose aid aspiring
 To set himself in glory above his peers,
 He trusted to have equall'd the Most High, 40
 If he oppos'd ; and with ambitious aim
 Against the throne and monarchy of God
 Rais'd impious war in Heav'n, and battle proud
 With vain attempt. Him the Almighty power

Hurld headlong flaming from th' ethereal sky 43
 With hideous ruin and combustion down
 To bottomless perdition ; there to dwell
 In adamantyne chains and penal fire,
 Who durst defy th' Omnipotent to arms.
 Nine times the space that measure day and night 50
 To mortal men, he with his horrid crew
 Lay vanquisht, rolling in the fiery gulf,
 Confounded though immortal : but his doom
 Reserv'd him to more wrath ; for now the thought
 Both of lost happiness and lasting pain 55
 Torments him : round he throws his baleful eyes
 That witness'd huge affliction and dismay
 Mixt with obdurate pride and stedfast hate :
 At once as far as angels ken he views
 The dismal situation waste and wild ; 60
 A dungeon horrible on all sides round
 As one great furnace flam'd ; yet from those flames
 No light, but rather darkness visible
 Serv'd only to discover sights of woe
 Regions of sorrow, doleful shades, where peace 65
 And rest can never dwell, hope never comes
 That comes to all ; but torture without end
 Still urges, and a fiery deluge, fed
 With ever-burning sulphur unconsum'd :
 Such place Eternal Justice had prepar'd 70
 For those rebellious, here their prison ordain'd
 In utter darkness, and their portion set
 As far remov'd from God and light of Heav'n
 As from the centre thrice to th' utmost pole.
 O how unlike the place from whence they fell ! 75
 There the companions of his fall, o'erwhelm'd
 With floods and whirlwinds of tempestuous fire,
 He soon discerns ; and weltring by his side
 One next himself in power, and next in crime,
 Long after known in Palestine, and nam'd 80
 Beëlzebub. To whom th' Arch-Enemy,
 And thence in Heav'n call'd Satan, with bold words
 Breaking the horrid silence thus began.
 ' If thou beest he ; but O how fall'n ! how chang'd

From him, who in the happy realms of light 85
Cloth'd with transcendent brightness didst outshine
Myriads though bright : if he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Join'd with me once, now misery hath join'd 90
In equal ruin : into what pit thou seest
From what highth fall'n ; so much the stronger prov'd
He with his thunder : and till then who knew
The force of those dire arms ? Yet not for those,
Nor what the potent Victor in his rage 95
Can else inflict, do I repent or change
(Though chang'd in outward lustre) that fixt mind,
And high disdain from sense of injur'd merit,
That with the Mightiest rais'd me to contend,
And to the fierce contention brought along 100
Innumerable force of spirits arm'd
That durst dislike his reign, and me preferring,
His utmost power with adverse power oppos'd
In dubious battle on the plains of Heav'n,
And shook his throne. What though the field be lost ? 105
All is not lost ; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome ;
That glory never shall his wrath or might 110
Extort from me. To bow and sue for grace
With suppliant knee, and deify his power,
Who from the terror of this arm so late
Doubted his empire, that were low indeed,
That were an ignominy and shame beneath 115
This downfall ; since by fate the strength of gods
And this empyreal substance cannot fail,
Since through experience of this great event
In arms not worse, in foresight much advanc't,
We may with more successful hope resolve 120
To wage by force or guile eternal war,
Irreconcilable to our grand Foe
Who now triumphs, and in th' excess of joy
Sole reigning holds the tyranny of Heav'n.'

So spake th' apostate Angel, though in pain, 125
Vaunting aloud, but rackt with deep despair :
And him thus answer'd soon his bold compeer.

“ O Prince, O chief of many throned Powers,
That led th' imbattl'd seraphim to war
Under thy conduct, and in dreadful deeds 130

Fearless, endanger'd Heav'ns perpetual King ;
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate ;
Too well I see and rue the dire event,
That with sad overthrow and foul defeat 135

Hath lost us Heav'n, and all this mighty host
In horrible destruction laid thus low,
As far as gods and Heav'nly essences
Can perish : for the mind and spirit remains
Invincible, and vigour soon returns 140

Though all our glory extinct, and happy state
Here swallow'd up in endless misery.
But what if he our Conqueror, (whom I now
Of force believe Almighty, since no less
Than such could have o'er-pow'rd such force as ours) 145

Have left us this our spirit and strength entire
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be, 150

Here in the heart of Hell to work in fire,
Or do his errands in the gloomy deep ?
What can it then avail though yet we feel
Strength undiminisht, or eternal being
To undergo eternal punishment ? 155

Whereto with speedy words th' Arch-Fiend repli'd.

‘ Fall'n cherub, to be weak is miserable,
Doing or suffering : but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight, 160

As being the contrary to his high will
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,

And out of good still to find means of evil ; 165
 Which oft-times may succeed, so as perhaps
 Shall grieve him, if I fail not, and disturb
 His inmost counsels from their destin'd aim.
 But see ! the angry Victor hath recall'd
 His ministers of vengeance and pursuit 170
 Back to the gates of Heav'n ; the sulphurous hail
 Shot after us in storm, o'erblown, hath laid
 The fiery surge, that from the precipice
 Of Heav'n receiv'd us falling ; and the thunder,
 Wing'd with red lightning and impetuous rage, 175
 Perhaps hath spent his shafts, and ceases now
 To bellow through the vast and boundless deep.
 Let us not slip th' occasion, whether scorn,
 Or satiate fury yield it from our Foe.
 Seest thou yon dreary plain, forlorn and wild, 180
 The seat of desolation, void of light,
 Save what the glimmering of these livid flames
 Casts pale and dreadful ? Thither let us tend
 From off the tossing of these fiery waves,
 There rest, if any rest can harbour there, 185
 And re-assembling our afflicted powers,
 Consult how we may henceforth most offend
 Our Enemy, our own loss how repair,
 How overcome this dire calamity,
 What reinforcement we may gain from hope, 190
 If not what resolution from despair.'

Thus Satan talking to his nearest mate
 With head uplift above the wave, and eyes
 That sparkling blaz'd ; his other parts besides
 Prone on the flood, extended long and large, 195
 Lay floating many a rood ; in bulk as huge
 As whom the fables name of monstrous size,
 Titanian, or Earth-born, that warr'd on Jove,
 Briareos or Typhon, whom the den
 By ancient Tarsus held ; or that sea-beast 200
 Leviathan, which God of all his works
 Created hugest that swim th' ocean stream ;
 Him haply slumbring on the Norway foam,
 The pilot of some small night-founder'd skiff

Deeming some island, oft, as seamen tell, 205
With fixed anchor in his scaly rind
Moors by his side under the lee, while night
Invests the sea, and wished morn delays :
So stretcht out huge in length the Arch-Fiend lay
Chain'd on the burning lake ; nor ever thence 210
Had ris'n or heav'd his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark desigus ;
That with reiterated crimes he might
Heap on himself damnation, while he sought 215
Evil to others ; and enrag'd might see
How all his malice serv'd but to bring forth
Infinite goodness, grace and mercy shewn
On man by him seduct ; but on himself
Treble confusion, wrath and vengeance pour'd. 220
Forthwith upright he rears from off the pool
His mighty stature ; on each hand the flames
Driv'n backwards slope their pointing spires, and roll'd
In billows, leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight 225
Aloft, incumbent on the dusky air
That felt unusual weight, till on dry land
He lights ; if it were land that ever burn'd
With solid, as the lake with liquid fire,
And such appear'd in hue, as when the force 230
Of subterranean wind transports a hill
Torn from Pelorus, or the shatter'd side
Of thund'ring Ætna, whose combustible
And fuell'd entrails thence conceiving fire,
Sublim'd with mineral fury, aid the winds, 235
And leave a singed bottom all involv'd
With stench and smoke : such resting found the sole
Of unblest feet. Him follow'd his next mate,
Both glorying to have scap't the Stygian flood
As gods, and by their own recover'd strength, 240
Not by the sufferance of supernal Power.
'Is this the region, this the soil, the clime,'
Said then the lost Archangel ; 'this the seat
That we must change for Heav'n ? this mournful gloom

For that celestial light ? Be it so, since he 245
Who now is Sovran can dispose and bid
What shall be right: farthest from him is best,
Whom reason hath equall'd, force hath made supreme
Above his equals. Farewell happy fields
Where joy for ever dwells : hail horrors, hail 250
Infernal world, and thou profoundest Hell
Receive thy new possessor; one who brings
A mind not to be chang'd by place or time.
The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n. 255
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater! Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence: 260
Here we may reign secure, and in my choice
To reign is worth ambition though in Hell :
Better to reign in Hell, than serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and co-partners of our loss, 265
Lie thus astonisht on th' oblivious pool
And call them not to share with us their part
In this unhappy mansion, or once more
With rallied arms to try what may be yet
Regain'd in Heav'n, or what more lost in Hell ?' 270
So Satan spake, and him Beëlzebub
Thus answer'd. 'Leader of those armies bright,
Which but th' Omnipotent none could have foil'd,
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft 275
In worst extremes, and on the perilous edge
Of battle when it rag'd, in all assaults
Their surest signal, they will soon resume
New courage and revive, though now they lie
Groveling and prostrate on yon lake of fire, 280
As we erewhile, astounded and amaz'd;
No wonder, fall'n such a pernicious highth.'
He scarce had ceas't when the superior Fiend
Was moving toward the shore; his ponderous shield

Ethereal temper, massy, large and round, 285
Behind him cast ; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At ev'ning from the top of Fesole,
Or in Valdarno, to descry new lands, 290
Rivers or mountains in her spotty globe.
His spear, to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand,
He walkt with to support uneasy steps 295
Over the burning marle, not like those steps
On Heav'n's azure ; and the torrid clime
Smote on him sore besides, vaulted with fire :
Nathless he so endur'd, till on the beach
Of that inflamed sea, he stood and call'd 300
His legions, angel forms, who lay entranc't
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where th' Etrurian shades
High over-arch't imbowr ; or scatter'd sedge
Afloat, when with fierce winds Orion arm'd 305
Hath vex't the Red-Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While with perfidious hatred they pursu'd
The sojourners of Goshen, who beheld
From the same shore their floating carcasses 310
And broken chariot-wheels ; so thick bestrown
Abject and lost lay these, covering the flood,
Under amazement of their hideous change.
He call'd so loud, that all the hollow deep
Of Hell resounded : ' Princes, Potentates, 315
Warriors, the flow'r of Heav'n, once yours, now lost,
If such astonishment as this can seize
Eternal spirits ; or have ye chos'n this place
After the toil of battle to repose
Your wearied virtue, for the ease you find 320
To slumber here, as in the vales of Heav'n ?
Or in this abject posture have ye sworn
To adore the Conqueror ! who now beholds
Cherub and seraph rolling in the flood

With scatter'd arms and ensigns, till anon 325
 His swift pursuers from Heav'n-gates discern
 Th' advantage ; and descending tread us down
 Thus drooping, or with linked thunderbolts
 Transfix us to the bottom of this gulf.
 Awake, arise, or be for ever fall'n.' 330

They heard, and were abasht, and up they sprung
 Upon the wing ; as when men wont to watch
 On duty, sleeping found by whom they dread,
 Rouse and bestir themselves ere well awake.
 Nor did they not perceive the evil plight 335
 In which they were, or the fierce pains not feel ;
 Yet to their general's voice they soon obey'd
 Innumerable. As when the potent rod
 Of Amram's son in Egypt's evil day
 Wav'd round the coast, up call'd a pitchy cloud 340
 Of locusts, warping on the eastern wind,
 That o'er the realm of impious Pharaoh hung
 Like night, and darken'd all the land of Nile :
 So numberless were those bad angels seen
 Hovering on wing under the cope of Hell 345
 'Twixt upper, nether, and surrounding fires ;
 Till, as a signal giv'n th' uplifted spear
 Of their great sultan waving to direct
 Their course, in even balance down they light
 On the firm brimstone, and fill all the plain ; 350
 A multitude, like which the populous North
 Pour'd never from her frozen loins, to pass
 Rhene or the Danaw ; when her barbarous sons
 Came like a deluge on the South, and spread
 Beneath Gibraltar to the Libyan sands. 355
 Forthwith from every squadron and each band
 The heads and leaders thither haste where stood
 Their great commander ; godlike shapes and forms
 Excelling human, princely Dignities,
 And Powers that erst in Heav'n sat on thrones ; 360
 Though of their names in Heav'nly records now
 Be no memorial, blotted out and ras'd
 By their rebellion from the books of life.
 Nor had they yet among the sons of Eve

Got them new names, till wandring o'er the Earth, 365
Through God's high sufferance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted to forsake
God their Creator, and th' invisible
Glory of him that made them, to transform 370
Oft to the image of a brute, adorn'd
With gay religions full of pomp and gold,
And devils to adore for deities :
Then were they known to men by various names,
And various idols through the heathen world. 375
Say, Muse, their names then known, who first, who last,
Rous'd from the slumber on that fiery couch
At their great emperor's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof ? 380
The chief were those, who from the pit of Hell
Roaming to seek their prey on earth, durst fix
Their seats long after next the seat of God,
Their altars by his altar, gods ador'd
Among the nations round ; and durst abide 385
Jehovah thundring out of Sion, thron'd
Between the cherubim ; yea, often plac'd
Within his sanctuary itself their shrines,
Abominations ; and with cursed things
His holy rites and solemn feasts profan'd, 390
And with their darkness durst affront his light.
First Moloch, horrid king, besmear'd with blood
Of human sacrifice, and parents' tears ;
Though for the noise of drums and timbrels loud
Their children's cries unheard, that past through fire 395
To his grim idol. Him the Ammonite
Worshipt in Rabba and her watry plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighbourhood, the wisest heart 400
Of Solomon he led by fraud to build
His temple right against the temple of God
On that opprobrious hill ; and made his grove
The pleasant valley of Hinnom, Tophet thence

And black Gehenna call'd, the type of Hell. 405
Next Chemos, th' obscene dread of Moab's sons,
From Aroer to Nebo, and the wild
Of southmost Abarim ; in Hesebon
And Horonaim, Seon's realm, beyond
The flowry dale of Sibma clad with vines, 410
And Eleäle to th' Asphaltic pool:
Peor his other name, when he entic'd
Israel in Sittim on their march from Nile
To dö him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarg'd 415
Even to that hill of scandal, by the grove
Of Moloch homicide, lust hard by hate ;
Till good Josiah drove them thence to Hell,
With these came they, who from the bordring flood
Of old Euphrates to the brook that parts 420
Egypt from Syrian ground, had general names
Of Baälim and Ashtaroth ; those male,
These feminine. For spirits when they please
Can either sex assume, or both ; so soft
And uncompounded is their essence pure ; 425
Not ti'd or manacl'd with joint or limb,
Nor founded on the brittle strength of bones,
Like cumbrous flesh ; but in what shape they choose
Dilated or condens't bright or obscure,
Can execute their airy purposes, 430
And works of love or enmity fulfil.
For those the race of Israel oft forsook
Their living Strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial gods ; for which their heads as low 435
Bow'd down in battle, sunk before the spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phœnicians call'd
Astarte, queen of Heav'n, with crescent horns ;
To whose bright image nightly by the moon 440
Sidonian virgins paid their vows and songs,
In Sion also not unsung, where stood
Her temple on th' offensive mountain, built
By that uxorious king, whose heart though large,

Beguil'd by fair idolatresses, fell 445
To idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allur'd
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock 450
Ran purple to the sea, suppos'd with blood
Of Thammuz yearly wounded: the love-tale
Infected Sion's daughters with like heat,
Whose wanton passions in the sacred porch 455
Ezekiel saw, when by the vision led
His eye survey'd the dark idolatries
Of alienated Judah. Next came one
Who mourn'd in earnest, when the captive ark
Maim'd his brute image, head and hands lopt off
In his own temple, on the grunsel-edge, 460
Where he fell flat, and sham'd his worshippers:
Dagon his name, sea-monster, upward man
And downward fish: yet had his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon 465
And Accaron and Gaza's frontier bounds.
Him follow'd Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold: 470
A leper once he lost and gain'd a king,
Ahaz his sottish conqueror, whom he drew
God's altar to disparage, and displace
For one of Syrian mode, whereon to burn
His odious offerings, and adore the gods 475
Whom he had vanquisht. After these appear'd
A crew who under names of old renown,
Osiris, Isis, Orus and their train,
With monstrous shapes and sorceries abus'd
Fanatic Egypt and her priests, to seek 480
Their wandring gods disguis'd in brutish forms
Rather than human. Nor did Israel scape
Th' infection when their borrow'd gold compos'd
The calf in Oreb: and the rebel king

Doubl'd that sin in Bethel and in Dan ; 485
 Lik'ning his Maker to the grazed ox,
 Jehovah, who in one night when he pass'd
 From Egypt marching, equall'd with one stroke
 Both her first-born and all her bleating gods.
 Belial came last, than whom a spirit more lewd 490
 Fell not from Heaven, or more gross to love
 Vice for itself ; to him no temple stood,
 Or altar smok'd ; yet who more oft than he
 In temples and at altars, when the priest
 Turns atheist ? as did Eli's sons, who fill'd 495
 With lust and violence the house of God.
 In courts and palaces he also reigns,
 And in luxurious cities, where the noise
 Of riot ascends above their loftiest tow'rs,
 And injury and outrage : and when night 500
 Darkens the streets, then wander forth the sons
 Of Belial, flown with insolence and wine.
 Witness the streets of Sodom, and that night
 In Gibeah, when the hospitable door
 Expos'd a matron to avoid worse rape. 505
 These were the prime in order and in might ;
 The rest were long to tell, though far renown'd :
 Th' Ionian Gods, of Javan's issue held
 Gods, yet confest later than Heav'n and Earth
 Their boasted parents ; Titan Heav'n's first-born 510
 With his enormous brood, and birthright seiz'd
 By younger Saturn ; he from mightier Jove
 (His own and Rhea's son) like measure found ;
 So Jove usurping reign'd : these first in Crete
 And Ida known, thence on the snowy top 515
 Of cold Olympus rul'd the middle air
 Their highest Heav'n ; or on the Delphian cliff,
 Or in Dodona, and through all the bounds
 Of Doric land ; or who with Saturn old
 Fled over Adria to th' Hesperian fields, 520
 And o'er the Celtic roam'd the utmost isles.

All these and more came flocking ; but with looks
 Downcast and damp, yet such wherein appear'd
 Obscure some glimpse of joy, to have found their chief

Not in despair, to have found themselves not lost 525
In loss itself ; which on his count'nance cast
Like doubtful hue : but he his wonted pride
Soon recollecting, with high words that bore
Semblance of worth, not substance, gently rais'd
Their fainting courage, and dispell'd their fears : 530
Then straight commands that at the warlike sound
Of trumpets loud and clarions be uprear'd
His mighty standard ; that proud honour claim'd
Azazel as his right, a Cherub tall ;
Who forthwith from the glittering staff unfurl'd 535
Th' imperial ensign, which full high advanc't
Shon like a meteor streaming to the wind,
With gems and golden lustre rich imblaz'd,
Seraphic arms and trophies : all the while
Sonorous metal blowing martial sounds ; 540
At which the universal host upsent
A shout that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air 545
With orient colours waving ; with them rose
A forest huge of spears ; and thronging helms
Appear'd, and serried shields in thick array
Of depth immeasurable ; anon they move
In perfect phalanx to the Dorian mood 550
Of flutes and soft recorders ; such as rais'd
To highth of noblest temper heroes old
Arming to battle, and instead of rage
Deliberate valour breath'd, firm and unmov'd
With dread of death to flight or foul retreat ; 555
Nor wanting power to mitigate and swage
With solemn touches, troubl'd thoughts, and chase
Anguish and doubt and fear and sorrow and pain
From mortal or immortal minds. Thus they
Breathing united force with fixed thought 560
Mov'd on in silence, to soft pipes that charm'd
Their painful steps o'er the burnt soil ; and now
Advanc't in view, they stand, a horrid front
Of dreadful length and dazzling arms, in guise

Of warriors old with order'd spear and shield, 565
 Awaiting what command their mighty chief
 Had to impose : he through the armed files
 Darts his experienc'd eye ; and soon traverse
 The whole battalion views, their order due,
 Their visages and stature as of gods, 570
 Their number last he sums. And now his heart
 Distends with pride, and hard'ning in his strength
 Glories : for never since created man,
 Met such imbodied force, as nam'd with these
 Could merit more than that small infantry 575
 Warr'd on by cranes ; though all the giant brood
 Of Phlegra with th' heroic race were join'd
 That fought at Thebes and Ilium, on each side
 Mixed with auxiliar Gods ; and what resounds
 In fable or romance of Uther's son, 580
 Begirt with British and Armoric knights ;
 And all who since, baptiz'd or infidel
 Jousted in Aspramont or Montalban,
 Damasco, or Morocco, or Trebison'd ;
 Or whom Biserta sent from Afric shore 585
 When Charlemain with all his peerage fell
 By Fontarabbia. Thus far these beyond
 Compare of mortal prowess, yet observ'd
 Their dread commander : he above the rest
 In shape and gesture proudly eminent 590
 Stood like a tow'r ; his form had yet not lost
 All her original brightness, nor appear'd
 Less than archangel ruin'd, and th' excess
 Of glory obscur'd : as when the sun new ris'n
 Looks through the horizontal misty air 595
 Shorn of his beams, or from behind the moon
 In dim eclipse disastrous twilight sheds
 On half the nations, and with fear of change
 Perplexes monarchs. Dark'n'd so, yet shon
 Above them all th' Archangel : but his face 600
 Deep scars of thunder had intrencht, and care
 Sat on his faded cheek, but under brows
 Of dauntless courage, and considerate pride
 Waiting revenge : cruel his eye, but cast

Signs of remorse and passion to behold 605
The fellows of his crime, the followers rather,
(Far other once beheld in bliss) condemn'd
For ever now to have their lot in pain,
Millions of spirits for his fault amerc't
Of Heav'n, and from eternal splendors flung 610
For his revolt, yet faithful how they stood,
Their glory wither'd. As when Heav'n's fire
Hath scath'd the forest oaks, or mountain pines
With singed top their stately growth though bare
Stands on the blasted heath. & He now prepar'd 615
To speak ; whereat their doubl'd ranks they bend
From wing to wing, and half enclose him round
With all his peers : attention held them mute.
Thrice he assay'd, and thrice in spite of scorn,
Tears such as angels weep, burst forth : at last 620
Words interwove with sighs found out their way.
' O myriads of immortal spirits, O powers
Matchless, but with th' Almighty ; and that strife
Was not inglorious, though th' event was dire,
As this place testifies, and this dire change 625
Hateful to utter : but what power of mind
Foreseeing or presaging, from the depth
Of knowledge past or present, could have fear'd,
How such united force of gods, how such
As stood like these, could ever know repulse ? 630
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heav'n, shall fail to re-ascend
Self-rais'd, and re-possess their native seat ?
For me be witness all the host of Heav'n, 635
If counsels different, or danger shunn'd
By me, have lost our hopes. But he who reigns
Monarch in Heav'n, till then as one secure
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state 640
Put forth at full, but still his strength conceal'd ;
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own ;
So as not either to provoke, or dread

New war, provok't ; our better part remains, 645
To work in close design by fraud or guile
What force effected not : that he no less
At length from us may find, who overcomes
By force, hath overcome but half his foe.
Space may produce new worlds ; whereof so rife 650
There went a fame in Heav'n that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the sons of Heaven :
Thither, if but to pry, shall be perhaps 655
Our first eruption, thither or elsewhere :
For this infernal pit shall never hold
Celestial spirits in bondage, nor th' abyss
Long under darkness cover. But these thoughts
Full counsel must mature : peace is despair'd, 660
For who can think submission ? War then, war
Open or understood must be resolv'd.'

He spoke : and, to confirm his words, out-flew
Millions of flaming swords, drawn from the thighs
Of mighty cherubim : the sudden blaze 665
Far round illumin'd Hell : highly they rag'd
Against the Highest ; and fierce with grasped arms
Clash'd on their sounding shields the din of war,
Hurling defiance toward the vault of Heav'n.

There stood a hill not far, whose grisly top 670
Belch'd fire and rolling smoke ; the rest entire
Shon with a glossy scurf ; undoubted sign
That in this womb was hid metallic ore,
The work of sulphur. Thither wing'd with speed
A numerous brigad hasten'd : as when bands 675
Of pioneers with spade and pick-axe arm'd
Forerun the royal camp, to trench a field,
Or cast a rampart. Mammon led them on,
Mammon, the least erected spirit that fell
From Heav'n ; for ev'n in Heav'n his looks and thoughts
Were always downward bent, admiring more 681
The riches of Heav'n's pavement, trodd'n gold,
Than aught divine or holy else enjoy'd
In vision beatific : by him first

Men also, and by his suggestion taught, 685
Ransack'd the centre, and with impious hands
Rifl'd the bowels of their mother Earth
For treasures better hid. Soon had his crew
Op'n'd into the hill a spacious wound
And digg'd out ribs of gold. Let none admire 690
That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wondring tell
Of Babel, and the works of Memphian kings,
Learn how their greatest monuments of fame, 695
And strength and art are easily out-done
By spirits reprobate, and in an hour
What in an age they with incessant toil
And hands innumerable scarce perform.
Nigh on the plain in many cells prepar'd, 700
That underneath had veins of liquid fire
Sluic'd from the lake, a second multitude
With wondrous art found out the massy ore,
Severing each kind, and scumm'd the bullion dross:
A third as soon had form'd within the ground 705
A various mould, and from the boiling cells
By strange conveyance fill'd each hollow nook,
As in a organ from one blast of wind
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge 710
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want 715
Cornice or frieze, with bossy sculptures grav'n,
The roof was fretted gold. Not Babylon,
Nor great Alcairo such magnificence
Equall'd in all their glories, to enshrine
Belus or Serapis their Gods, or seat 720
Their kings, when Egypt with Assyria strove
In wealth and luxury. Th' ascending pile
Stood fixt her stately highth, and straight the doors
Op'ning their brazen folds discover wide

Within, her ample spaces, o'er the smooth 725
 And level pavement : from the arched roof
 Pendent by subtle magic many a row
 Of starry lamps, and blazing cressets fed
 With naptha and asphaltus yielded light
 As from a sky. The hasty multitude 730
 Admiring enter'd, and the work some praise,
 And some the architect : his hand was known
 In Heav'n by many a towred structure high,
 Where scepter'd angels held their residence,
 And sat as princes, whom the Supreme King 735
 Exalted to such power, and gave to rule,
 Each in his hierarchy, the orders bright.
 Nor was his name unheard or unador'd
 In ancient Greece ; and in Ausonian land
 Men call'd him Mulciber ; and how he fell 740
 From Heav'n, they fabl'd, thrown by angry Jove
 Sheer o'er the crystal battlements ; from morn
 To noon he fell, from noon to dewy eve,
 A summer's day ; and with the setting sun
 Dropt from the zenith like a falling star, 745
 On Lemnos th' Ægean ile : thus they relate,
 Erring ; for he with this rebellious rout
 Fell long before ; nor aught avail'd him now
 To have built in Heav'n high tow'rs ; nor did he scape
 By all his engines, but was headlong sent 750
 With his industrious crew to build in Hell.

Meanwhile the winged haralds by command
 Of sovran power, with awful ceremony
 And trumpets' sound throughout the host proclaim
 A solemn council forthwith to be held 755
 At Pandemonium, the high capital
 Of Satan and his peers : their summons call'd
 From every band and squared regiment
 By place or choice the worthiest ; they anon
 With hundreds and with thousands trooping came 760
 Attended : all access was throng'd, the gates
 And porches wide, but chief the spacious hall
 (Though like a cover'd field, where champions bold
 Wont ride in arm'd, and at the Soldan's chair

Defi'd the best of Panim chivalry
To mortal combat or carreer with lance) 765
Thick swarm'd, both on the ground and in the air,
Brusht with the hiss of rustling wings. As bees
In spring-time, when the sun with Taurus rides,
Pour forth their populous youth about the hive 770
In clusters; they among fresh dewes and flowers
Fly to and fro, or on the smoothed plank,
The suburb of their straw-built citadel,
New rubb'd with balm, expatiate and confer
Their state affairs. So thick the airy crowd 775
Swarm'd, and were strait'n'd; till the signal giv'n,
Behold a wonder! they but now who seem'd
In bigness to surpass Earth's giant sons,
Now less than smallest dwarfs, in narrow room
Throng numberless, like that Pygmean race 780
Beyond the Indian mount, or faery elves,
Whose midnight revels, by a forest side
Or fountain some belated peasant sees,
Or dreams he sees, while over-head the moon
Sits arbitress, and nearer to the earth 785
Wheels her pale course; they on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal spirits to smallest forms
Reduc'd their shapes immense; and were at large, 790
Though without number still amidst the hall
Of that infernal court. But far within,
And in their own dimensions like themselves,
The great seraphic lords and cherubim
In close recess and secret conclave sat; 795
A thousand demigods on gold'n seats,
Frequent and full. After short silence then
And summons read, the great consult began.

NOTES ON BOOK I.

l. 1.—An invocation of the Muse of Sacred History and song. Cp. with the opening of the Iliad, and with that of the *Æneid*.

l. 1-6.—*Of Man's first disobedience, &c.*—Man in Paradise received two injunctions from his Maker, and two only. To keep holy the seventh day, and to abstain from a particular fruit, which if he ate, he would incur death as the inevitable consequence. These were the sole tests of his allegiance; for created as he was holy, and in the express image of God, he could have no need of a law written in Tables for his direction.—*Cowper*.

Milton has proposed the subject of his poem in the first six verses; these lines are perhaps as plain, simple, and unadorned, as any of the whole poem; in which particular the author has conformed himself to the example of Homer, and the precept of Horace. His invocation to a work, which turns in a great measure on the creation of the world, is properly made to the Muse who inspired Moses in those books whence our author drew his subject; and to the Holy Spirit who is therein represented as operating after a particular manner in the first production of nature. The whole exordium rises very happily into noble language and sentiment, as I think the transition of the fable is exquisitely beautiful and natural.—*Addison*.

In these lines we detect the figure *Anastrophe* a species of Hyperbaton, by which we place last, what, according to the common order, should have been placed first. The natural order in this passage is, *Heavenly Muse, sing of Man's first disobedience, &c.*

Of. There has been some dispute among grammarians as to what part of speech *of* (the first word of the poem) ought to be considered. Some calling it a preposition, some considering it an adverb, being used to qualify the verb "sing" in l. 6. Some again make *sing of* a preposition verb governing *disobedience*.

„—*Disobedience.* [Prefix *dis* and *obedience*. Fr. *disobeissance*.] Violation of lawful command or prohibition; breach of duty to superiors. This word is rarely used in the plural number. No example of the word given by Dr. Johnson shows it in that number. Bishop Hall has employed it; "Oppressions, sacrileges, *disobediencies*." (Remains, p. 78.)

l. 2.—*Mortal.* [Lat. *mortalis*, from *mors*, *mortis*, death, from *moriri*, to die.]

1. In its classical use it is generally equal to human; belonging to man.

"They have met me in the day of success; and I have learned by the perfected report, they have more in them than mortal knowledge."—*Shakes. Macbeth*, i. 5.

"No one enjoyment but is liable to be lost by ten thousand accidents, out of all mortal power to prevent."—*South, Sermons*.

2. Subject to death; doomed some time to die; as man is mortal.

"Nature does require
Her times of preservation, which perforce,
I her frail son, amongst my brethren mortal,
Must give my attendance to."—*Shakes. Hen. VIII*, iii. 2.

"This corruptible must put on incorruption, and this mortal must put on immortality."—1. Cor. xv. 53.

"Heavenly powers, where shall we find such love!
Which of ye will be mortal to redeem
Man's mortal crime, and just the unjust to save?"
Milton, Par. L., iii. 213

3. Cyprian and the later Fathers make the word equivalent to "lethalis," deadly, causing death, death-involving, destructive, as it stands here. A mortal injury or wound, a mortal sin, "mortal taste."

"Come all you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, top-full
Of direst cruelty."—*Shakes. Macbeth*, i. 5.

"Hope not base man, unquestion'd hence to go,
For I am Palamon, thy mortal foe."
Dryden, Palamon and Arcite, ii. 139.

1. 3.—*Brought death*. "By one man sin entered," &c.—Rom. v. 12.

1. 4.—*With loss of Eden*. Sing also of the loss of Eden. But Eden was not lost.—B. XII. 649. "Through Eden took their solitary way." "Loss of Eden" means no more than loss of Paradise, which was planted in Eden, the whole, being put for a part, as, sometimes, a part is put for the whole, by the figure *Synechdoche*.

„—*Eden*.—The garden, the first residence of man, was situated in the eastern portion of the region of Eden. The river which flowed through Eden watered the garden, and thence branched off into four distinct streams. The geographical position of this region, though generally allowed to be in Mesopotamia, has been a subject of endless controversy, and it would be a hopeless task to chronicle the opinions of all the commentators upon the question: their name is legion. The idea however of a terrestrial Paradise, the abode of purity and happiness, has found an

element in the religious belief of all nations. The image of "Eden, the garden of God," retained its hold upon the minds of the poets and prophets of Israel as a thing of beauty whose joys had departed, and before whose gates the cherubim still stood to guard it from the guilty.

„ *With* expresses grammatical relation between *fruit* and *loss*.

„ — *till one greater Man*.—Greater than Adam. And since it is a greater *Man*, it is a happier Paradise.

1. 5.—*Restore* and *regain* are in the subjunctive mood after the manner of the classics. *Restore*. [Fr. *restaurer*.] Retrieve; bring back from degeneration, declension, or ruin to its former state. *Regain*. [Prefix *re*, and *gain*; Fr. *regagner*.] Recover; gain anew.

„ — *blissful*.—Full of joy; happy in the highest degree.

“ Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivall'd love,
In *blissful* solitude.”—*Par. L.*, iii. 67.

“ So peaceful shalt thou end thy *blissful* days,
And steal thyself from life by slow decays.”—*Pope*:

„ — *regain the blissful seat*—The author speaking here of regaining the blissful seat, had at this time formed some design of his poem “Paradise Regained.” But however that be, in the beginning of that poem he manifestly alludes to this, and then makes Paradise to be regained by our Saviour’s foiling the Tempter in the wilderness.

“ I who ere while the happy garden sung,
By one man’s disobedience lost, now sing
Recovered Paradise to all mankind,
By one man’s firm obedience fully tried
And Eden raised in the waste wilderness.”

The *seat* may be poetically said to be regained if the *state* be so, and that the state of man shall hereafter be Paradisiacal seems sufficiently clear from the Scriptures which speak of the restitution of all things. Neither is it improbable, that the seat or place itself of Paradise may be eminently distinguished in the economy of that kingdom of universal righteousness, which according to an opinion always prevalent among Christians, and much countenanced by the Word of God, shall succeed the present dispensation.—*Cowper*.

1. 6.—*Heavenly Muse*. As the nine Muses were fabled by the heathens to preside over literature and the fine arts, it was usual for the poets in the opening of their works to invoke the aid of the Muse of poetry. Milton keeps up the form of this ancient custom, though he expressly disclaims the profane Muse

who haunted the Aonian Mount (Hicon in Boeotia), and if there be any virtue in recognising a Muse, he invokes that Muse who may be poetically fancied to have aided Moses in those books from which our author drew his subject. But after this *formal tribute* to classical usage, he, in the true character of a Christian poet, directly addresses the Holy Spirit (l. 17.) whose aid he might well bespeak in a work designed "to justify the ways of God to man."—

—*that on the secret top*

[*Of Oreb, or of Sinai, didst inspire.*].—"Secret," Lat. *secretus*, separate, set apart, consecrated. (*Æneid* viii. 670.) As in *Arcades* 30; *Circumcision* 19.

Dr. Bentley argues that the epithet should be sacred, because "Horeb" is called the mountain of God, 1 Kings xix. 8, and the ground of it is said in Exodus, iii. 5, to be holy. But "Sinai" and "Horeb" are the same mountain, with two distinct eminences, the highest of them is called Sinai; and of Sinai Josephus in his *Jewish Antiquities*, B. iii., c. 5, says that it is so high that the top of it cannot be seen without straining the eyes. In this sense therefore the top of it may well be said to be "secret." Besides, it is well known from Exodus xix. 16, and other places of Scripture, that when God gave His laws to Moses on the top of Sinai, it was covered with clouds, dark clouds, and thick smoke, it was therefore "secret" in a peculiar sense. Another reason that "secret" is the most proper epithet that could have been chosen, is, that while Moses was in close communion with God the congregation of Israel were not to come near the mountain, except after a sign given, and then they were only to approach, and not to ascend it, nor pass the bounds set for them upon pain of death — *Exod.* xix.

The words "of Oreb, or of Sinai" imply a doubt of the poet which name was most proper to be given to that mountain on the top of which Moses received his inspiration, because Horeb and Sinai, are used for one another in Scripture as may be seen by comparing *Exod.* iii. 4, with *Acts* vii. 30.—*Pearce*.

1. 7.—*Oreb or Sinai*.—Two mountains near each other in the southern peninsula of Arabia Petræa, and at nearly equal distances from the two arms of the Red Sea, were, from their great height, long regarded as the Horeb and Sinai of the sacred narrative; their modern names are Jebel Musa, and Jebel Katerin, or Mount Moses, and Mount St. Catherine. It now seems more probable that the modern Mount Serbal, about 25 miles N. W. of these, is the true Sinai, and that Horeb was the general name of the mountain region in which Sinai was situated.

„—*inspire*.—[Lat. *in*. and *spirare*, to breathe.]—Animate by supernatural infusion. Breathe into; infuse by so breathing.

"He knew not his Maker, and he that *inspired* into him an active soul, and breathed in a living spirit."

Wisdom of Solomon, xv. 11.

"Descend, ye nine, descend and sing.
The breathing instruments *inspire*."—*Pope, Ode on St. Cecilia's Day.*

l. 8.—*That shepherd, who first taught the chosen seed,
In the beginning how the Heavens and Earth
Rose out of Chaos!*—"Shepherd," from *sheep* and *herd*, A. S. *scæphirde*.] A man employed in tending, feeding, and guarding sheep. "That shepherd" is meant for Moses who kept the flock of his father-in-law Jethro in the land of Midian for 40 years, Exodus, iii. 1, and by the inspiration of the Holy Spirit wrote an account of the creation, and other matters for the instruction of God's "chosen seed," the children of Israel. Also figuratively, Psalm lxxvii. 20, "Thou leddest thy people like a flock by the hand of Moses and Aaron."

„—*first* is here an adjective to who, not an adverb. It means that he "before any one else taught," &c., not that he taught them first, and then did something else.—*Common.*

l. 9.—*In the beginning, &c.*—Alluding to the first words of Genesis.

l. 10.—*out.*—This adverb modifies the adverbial preposition phrase of *chaos*.

„—*Chaos*. [Lat. *chaos*, Gr. *Kaos*, from *kainein*, root *ka*, to yawn, to gape.]—Literally a wide gap. The confused mass of matter of which the universe is supposed to have consisted before it was divided into its proper classes and elements, or reduced to order by its Creator. The "*rudis indigestaque moles*" of Ovid, means the rude and shapeless mass of matter which existed before the formation of the world.

„—*or if Sion hill delight thee more.*—Sion was the hill opposite to Moriah, where the Muses inspired David. Milton appropriately supposes his heavenly Muse may delight in the spot, since on Mount Sion stood Jerusalem, the city of David, and therein the royal palace, also the ark of the Lord in the midst of the tabernacle that David pitched for it.

l. 11.————— *and Siloa's brook, that flowed
Fast by the oracle of God.*]—Siloa or Siloam was not a "brook," but a pool—an intermittent well, ebbing and flowing at irregular intervals, close ("fast by") under the walls of the temple of Jerusalem, (Isaiah, viii. 6,) and has been identified by modern travellers. Milton here invokes the Muse that inspir-

ed David and the prophets at Jerusalem, and on Mount Sion, as well as Moses on Mount Sinai. The temple of Jerusalem is called the "oracle of God," as the High Priest occasionally received there the gift of inspiration.

1. 12.—*Fast by*= Close to, frequently used by Milton (Par. L. ii. 275, x. 333 : Ode on Passion 21.) "*Fast*" is an adverb modifying the adverbial preposition phrase *by the oracle*.

„—*oracle*.—[Lat. *oraculum*, from *orare*, to speak, utter, from *os*, *oris*, the mouth.]

1. Something delivered by supernatural wisdom. The communications, revelations, or messages delivered by God to prophets; hence the entire sacred Scriptures;—usually in the plural.

"The main principle whereupon our belief of all things dependeth, is, that the Scriptures are the *oracles* of God himself."—*Hooker*.

2. One who communicates a divine command; an angel; a prophet; hence, also, any person reputed uncommonly wise, whose decisions are not disputed, or whose opinions are of great authority.

"God hath now sent his living *oracle*
Into the world to teach his final will,
And sends his spirit of truth henceforth to dwell
In pious hearts an inward *oracle*,
To all truth requisite for men to know."—*Par. Reg.*, i. 460.

"The country rectors...thought him an *oracle* on points of learning."—*Macaulay*.

3. The answer of a god, or some person reputed to be a god, among the heathen, to an enquiry made respecting some affair of importance, usually respecting some future event, as the success of an enterprise or battle; hence the deity who was supposed to give the answer, and also the place where it was given; as, the Delphic *oracle*.

"The *oracles* are dumb
No voice nor hideous hum
Runs through the arched roof in words deceiving."—*Milton*.

"The most important branch of the Greek religion, that which more than any other affected the political institutions, the history, and manners of the nation, grew out of the belief that man is enabled by the divine favour to obtain a knowledge of futurity which his natural faculties cannot reach. Though the gods rarely permitted their own forms to be seen, or their voices to be heard, they had a great variety of agents and vehicles at their disposal, for conveying the secrets of their prescience. Some-

times they were believed to impart the prophetic faculty, as a permanent gift, to some favoured person or family, in which it was permitted to descend; sometimes they attached it to a certain place, the seat of their immediate presence, which is then termed an *oracle*. It is probable that these oracular sanctuaries belong, for the most part, to that eldest form of religion which took its impressions from the natural features of the country, and that they were not originally viewed as the abode of any deity more definite than the powers which breathed the spirit of divination from springs and caves."—*Bishop Thirlwall, History of Greece.*

4. (Jewish Antiq.) The sanctuary or most holy place in the temple, in which was deposited the ark of the covenant. The temple itself as is meant in the verse ("the oracle of God.")

1. 13.—*Invoke*. [Lat. *voco*, I call.]—To call for or ask; to summon; to invite earnestly or solemnly.

"Go, my dearest lord, to your great grandsire's tomb,
Invoke his warlike spirit."—*Shakespear.*

„—*adventurous*. [Lat. *advenire*, to arrive, which in the Romance languages took the sense of to happen, to befall.]

1. Inclined or willing to adventure or incur hazard; bold to encounter danger; daring; courageous; enterprising;—applied to persons.

"Bold deed thou hast presumed *adventurous* Eve."—*Milton.*

"At land and sea, in many a doubtful fight,
Was never known a more *advent'rous* knight;
Who oft'ner drew his sword, and always for the right."—*Dryden.*

2. Full of hazard; attended with risk; exposing to danger; requiring courage;—applied to things; as an *adventurous* undertaking, an *adventurous* song as it is here in the verse.

"But I've already troubled you too long,
Nor dare attempt a more *adventurous* song.
My humble verse demands a softer theme,
A painted meadow or a purling stream."—*Addison.*

1. 14.—*That with no middle flight, &c.*]—Middling, moderate, mean. Tacitus has this use (Hist. I. 49.) Cp. Horace (Odes ii. 20-1.)

As Virgil rivalled Homer, so Milton was the emulator of both. He found Homer possessed of the province of morality; Virgil of Politics; and nothing left for him but that of Religion. This he seized as ambitious to share with them in the government of the poetic world: and by the means of the superior dignity of his subject, hath gotten to the head of that Triumvirate

which took so many ages in forming.—*Warburton's Divine Legation of Moses*.

„—*flight* [A. S. *fliht*, *flyht*, a flying, from *fleagan*, to fly.]—Effort of imagination giving sublimity to a composition.

“He showed all the stretch of fancy at once; and if he has failed in some of his *flights*, it was but because he attempted everything.”—*Pope*.

„—*intends* = means, designs, aims. [Prefix *in*, and *tendere*, to stretch.]

“Thou art sworn
As deeply to effect what we *intend*,
As closely to conceal what we impart”—*Shakes. Rich. III.*, iii. 1.

„—*to soar*. [Fr. *essorer*, to soar, *essor*, a flight; It. *sorare*, from Lat. *ex* and *aura*, the air.]—To mount intellectually; to tower with the mind; to rise to any height, as an orator in eloquence, or a hero in ambition. “Where the deep transported mind may *soar*.”

“How high a pitch his resolution *soars*.”—*Shakes. Rich. II.*, i. 2.

“Valour *soars* above
What the world calls misfortune and afflictions.”—*Addison*.

l. 15.—*Above the Aonian mount*.—In Bœotia, a Greek state, called by the poets Aonia, was Mount Helicon sacred to Apollo, a favourite haunt of the Muses. Parnassus, not far from Helicon, was in the adjoining state of Phocis. On both these mountains there were streams sacred to the Muses: Hippocrene and Aganippe on Helicon, and Castalia on Parnassus. “To soar above the Aonian mount,” is to pursue a loftier theme than the Muses of Helicon could inspire. It is a poetical expression for soaring to a height above other poets. Milton therefore here intimates without hesitation that he purposes to produce a nobler poem than any handed to us by the Greeks or Romans.

In “Paradise Regained” i. 14, Milton invokes the Muse “to tell of deeds above heroic.”

It is said that Bœotia afterwards was remarkable for the dulness of its inhabitants.

„————— *while it pursues*.
[*Things unattempted yet in prose or rhyme*.]—So he says that the fable of his “Comus” was new, and yet “unheard in tale or song.” It is frequent among poets to speak of the novelty of their subjects, of which custom Lucretius, Horace, Virgil, Spenser, and Cowley afford examples.—*Todd*.

A modern critic observes that Voltaire was the first to bring a charge of plagiarism against the author of "Paradise Lost," who says that he saw at Florence a comedy called *Adamo*, written by one Andreini, a player, and dedicated to Mary de Medicis, Queen of France. And adds "that Milton pierced through the absurdity of that performance to the hidden majesty of the subject, which being altogether unfit for the stage, yet might be—for the genius of Milton, and his only—the foundation of an epic poem." Joseph Warton and Hayley were both of opinion that Milton had read this drama, of which the latter gives an analysis at the end of his life of Milton. The critic is however of totally different opinion, from the circumstance that there is not the slightest resemblance between its structure and economy and those of the dramas which Milton projected on the same subject; and surely if he did not follow it in a drama, he would not have done so in his heroic poem. In fact, we need only refer the reader to the extracts from the "*Adamo*" given by Hayley, and leave it to his own judgment to decide whether Milton was under obligation to that drama, or merely has some very slight coincidences with it.

It is also said of Milton that he took the first hint of his poem from an Italian tragedy, "*Il Paradiso Perso*," and that he borrowed largely from Masenius, a German Jesuit, and other modern authors, but it is all an assumption. His subject indeed of the fall of man, together with the principal episodes, may be said to be as old as Scripture, but his manner of handling them is entirely new, with new illustrations, and new beauties of his own, and he may as justly boast of the novelty of his poem as any of the ancient poets.

l. 15.—*pursues*.]—Like the Latin *persequor*, or *prosequor*. [Georgics, iii. 340.] To treat of, to describe.

l. 16.—*rhyme*.—It is evident that by rhyme in this place is meant verse in general, but Milton thought it would sound too low and familiar to the ear to say in *prose* and *verse*, and therefore chose rather to say in "*prose or rhyme*." When he says in *prose* or *verse*, he adds an epithet to take off from the commonness of the expression, as in v. 150.

"such prompt eloquence
Flow'd from their lips, in prose or numerous verse."

„—*rhyme*. [Gr. *ruthmos*; Lat. *rhythmus*.]—This origin has often been objected to; and a connection with the A. S. *rim*, *rym*, or *gerim* being suggested. The meaning of this is *number*, and when we consider the closeness of the connection between *numbers* and *metre*, the connection becomes evident. The true orthography would be *rime* or *ryme*, as in Old English; but as

rime is hoar-frost, and *rhyme* gives the true pronunciation, it may be convenient to continue the present orthography.

1. An expression of thought in numbers, measure, or verse ; poetry ; harmony of language.

"He knew
Himself to sing, and build the lofty *rhyme*."—*Milton*.

2. (*Poet.*) Consonance of verses. Correspondence of sound in the terminating words of syllables of two verses, and sometimes more, one succeeding another immediately, or at no great distance.

"For *rhyme* with reason may dispense,
And sound has right to govern sense."—*Pope*.

3. Verses, usually two, in rhyme with each other ; a couplet ; a triplet.

4. A word answering in sound to another word.

Female rhyme, agreement in sound of the last two syllables of verses, the last syllable being unaccented.

Male rhyme, the agreement in sound of only the final syllables of the verses, as in *remain*, *complain*, and the like. *Rhyme or reason*, sound or sense.

"But from that time unto this season,
I had neither *rhyme* nor *reason*."—*Spenser*.

1. 1—16. PARAPHRASE. — "O heavenly Muse! Sing of man's first act of disobedience to his Creator, and of the fruit of that forbidden tree whose fatal taste brought death and all our miseries into the world, with the forfeiture of Paradise ; till one greater Man than Adam, Jesus Christ restore us to life, and regain for us the happiest abode :—Thou that on Horeb's or Sinai's lonely summit didst inspire that shepherd Moses who first taught God's favoured people the Israelites how in the beginning the heavenly bodies, and the earth emerged out of the formless void ; or if rather than Sinai, thy favourite haunt be the hill of Sion, and the pool of Siloa which flowed close by the Holy Temple of Jerusalem, I thence solemnly implore thy assistance to my daring poem, which aims with no ordinary effort of imagination to pursue a loftier theme than the Muses of Helicon could inspire, while it describes objects hitherto unattempted in either prose or verse."

The fitness and exquisite beauty of the introduction to the poem cannot be too much admired. The classical taste and religious feelings of the author are both evidenced in it, the former by the simplicity with which the subject is stated, and the

invocation of the Muse ; and the latter, by his addressing the Holy Spirit as the source of inspiration and light.

Great admiration has been expressed by the different commentators on the skilful construction of the verse in the introductory lines, the pauses of which are so varied as to give a most musical effect to the whole passage.

Here Cowper thus remarks :—"There is a solemnity of sentiment as well as majesty of numbers in the exordium of this noble poem, which in the works of the ancients has no example.

The sublimest of all subjects was reserved for Milton, and bringing to the contemplation of that subject not only a genius equal to the best of theirs, but a heart also deeply impregnated with the divine truths, which lay before him, it is no wonder that he has produced a composition, on the whole, superior to any that we have received from former ages. But he, who addresses himself to the perusal of this work with a mind entirely unaccustomed to serious and spiritual contemplation, unacquainted with the Word of God, or prejudiced against it, is ill qualified to appreciate the value of a poem built upon it, or to taste its beauties. Milton is the poet of Christians: an infidel may have an ear for the harmony of his numbers, may be aware of the dignity of his expression, and in some degree of the sublimity of his conception, but the unaffected, and masculine piety, which was his true inspirer, and is the very soul of his poem, he will either not perceive, or it will offend him.

We cannot read this exordium without perceiving that the author possesses more fire than he shows. There is suppressed force in it, the effect of judgment. His judgment controls his genius, and his genius reminds us (to use his own beautiful similitude) of

"A proud steed rein'd
Champing his iron curb ;"

he addresses himself to the performance of great things, but makes no great exertion in doing it ; a sure symptom of uncommon vigour."

l. 17.—*And chiefly Thou, O Spirit.* [Lat. *spiritus*, from *sperare*, to breathe, to blow.]—Spirit is here a monosyllable, as frequently in Milton. Cp. Cor. iii. 16, 17.

Invoking the Muse is commonly a matter of mere form, wherein the poets neither mean, nor desire to be thought to mean, any thing seriously. But the Holy Ghost here invoked, is too solemn a name to be used insignificantly : and besides

our author in the beginning of his next work, "Paradise Regained," scruples not to say to the same divine person,

"Inspire
As thou wert wont, my prompted song else mute,"

This address is therefore no mere formality.

It is said of Milton that he really looked upon himself as inspired, for his works are not without a spirit of *enthusiasm*. He felt that every good gift, in naturals, as well as in morals, descendeth from the "Father of Lights," and that all utterance and knowledge can be enriched by devout prayer to that Eternal Spirit.—*Heylin*.

„—*that dost prefer before all temples*.]—That is any possible temple that could be built by the hand of man. Our author here in his true puritanic spirit evinces his contempt for splendid temples.

The reader will observe here that the poet addressed the Muse, first, as having inspired Moses in the wilderness where there was no fixed seat of worship, and secondly, as having inspired David on Sion, which was close to the temple of Jerusalem; he next referred to the Aonian Mount, on which there was a temple dedicated to the Muses, and therefore he now speaks of the Spirit of God as having his chief earthly seat in the soul, ("the upright heart and pure.") "Know ye not that ye are the temple of God" &c. 1. Cor. iii. 16.—*Hunter*.

„—*prefer*. [Lat. *præferre*, from *præ*, before, and *ferre*, to bear or carry.]—Regard or honor more than another; to incline more toward; to choose.

"Is my carriage here?" "Yes Baron." "Can I set you down anywhere?" "No, thank you, I *prefer* walking." "Adieu then."—*Lord Lytton, My Novel*, b. IX. ch. XIII.

With *above* before the thing postponed.

"If I do not remember thee, let my tongue cleave to the roof of my mouth: if I *prefer* not Jerusalem *above* my chief joy."—*Psalms*, cxxii. 6.

With *before*, as in the present verse, "*prefer before all temples*."

"He that cometh after me, is *preferred before* me; for he was before me."—*John* i. 15.

"The greater good is to be *preferred before* the less, and the lesser evil to be endured rather than the greater."—*Bishop Wilkins*.

With to.

"Would he rather leave this frantick scene,
And trees and beasts *prefer* to courts and men."—*Prior*.

1. 18.—*upright*.]—Adhering to rectitude in all social intercourse; not deviating from correct moral principles; honest; just; not declining from the right; as, an *upright* man, "the *upright* heart."

"Such neighbour nearness should not partialize
Th' unstooping firmness of my *upright* soul."—*Shakes. Rich. II.*, i. 1.

"Thousands once *upright*
And faithful, now proved false!"—*Par. L.*, vi. 270.

"The most *upright* of mortal men was he."—*Dryden's Translation from Ovid Metamorphoses*, b. 1.

1. 21.—*Dove-like sat'st brooding on the vast abyss*.]—See a sublime amplification of this, *Par. L.*, vii. 235. Allusion is made to Genesis i. 2, "And the Spirit of God moved on the face of the waters." For the Hebrew word *râkhas*, which we translate *moved*, signifies properly brooded, as a bird doth upon her eggs; and Milton says like a dove, rather than any other bird, as the descent of the Holy Ghost on our Lord at His baptism is compared to a dove (*Luke* iii. 22.) As our poet studied the Scriptures in the original languages, his images and expressions are oftener borrowed from them than from the English translation.—*Newton*.

„—*Dove-like*.]—Adjective extension of the predicate *sat'st* describing *Thou*.

„—*Dove*. [*A. S. dura—dufan*, to dive.]—Literally the *diver*, from its rapid rising and falling in the air. Pigeon: (generally wild, with a prefix, as *ring-dove*, *stock-dove*, *turtle-dove*.)

„—*abyss*. [*Gr. a* without, *byssos*, bottom.]—A bottomless gulf, any thing immeasurable. Here a deep mass of waters supposed to have encompassed the earth before the Flood.

1. 22.—*Pregnant*, compounded of *præ*, forth and *gigno*, to beget or bear. Literally bringing forth. Means here fruitful.

„—*What in me is dark*.]—An objective noun clause to *illumine*. "In me" is an adverbial complement to *what*: not to *dark*; the subject to *is* being *what in me*.

1. 23.—*Illumine*. [*Lat. in*, and *lumino*, to enlighten.]—Our author in his prose works calls the Holy Ghost the "illuminating Spirit." See *Fair. Tasso*, B. viii. 76.

"*Illumine* their dark souls with light divine."

„—*what is low, raise and support.*] i. e. raise up, and keep up when raised what in me is low.

1. 24.—*That to the height of this great argument*

I may assert Eternal Providence,

And justify the ways of God to men.]

—“The height of the argument is precisely what distinguishes this poem of Milton from all others. In other works of imagination, the difficulty lies in giving sufficient elevation to the subject: here it lies in raising the imagination up to the grandeur of the subject, in adequate conception of its mightiness, and in finding language of such majesty as will not degrade it. A genius less gigantic, and less holy than Milton’s would have shrunk from the attempt. Milton not only does not lower, but he illumines the bright, and enlarges the great: he expands his wings and “sails with supreme dominion” up to the heavens, parts the clouds, and communes with Angels and unembodied spirits.”—*Brydges*.

„—*argument subject.* [Lat. *argumentum*, from *arguo*, to prove.]—Spenser in the introductory lines of his poems, speaks of the “argument of his afflicted stile” (pen), and the king asks Hamlet, “Have you heard the *argument* of the play?”

(Hamlet, iii. 2.)

“That she that ev’n but now was your best object,
The *argument* of your praise, balm of your age,
Most best, most dearest.”—*Shakes. King Lear*, i. 1.

Sad task! yet *argument*
Not less but more heroick than the wrath
Of stern Achilles.—*Par. L.*, ix. 13.

Cp. also ix. 28.

„—*this great argument*—The great theme or subject which the poet had taken in hand, *viz.*, *Paradise Lost*.

1. 25.—*assert Eternal Providence.*—[*Assert. ad*, to, *sero*, to join, knit]. Literally to join, or knit to. Here it means to declare positively or strongly; to maintain. Maintain the truth of God’s eternal foresight and design, in relation to *Paradise Lost*.

Explanation.—“That to the full extent of this great *subject*, in as high a degree as it will admit, I may *prove or maintain* the infinite wisdom and fore-knowledge of God, and justify His dealings with mankind. Justify them by evincing that when man by transgression incurred the forfeiture of his blessings, and the displeasure of God, himself was to blame. God created him for happiness, made him completely happy, furnished him with sufficient means of security, and gave him explicit notice of his only danger. What could be more,

unless he had compelled his obedience, which would have been at once to reduce him from the glorious condition of a free agent to that of an animal. And, the ways of God to men are justified in the many argumentative discourses throughout the poem, particularly in the conferences between God the Father and the Son."—*Cowper*.

Alexander Pope has thought fit to borrow verse 26, with some little variation.—"Essay on Man," Ep. i. 16.

"But *vindicate* the ways of God to man."

It is not easy to conceive any good reason for Pope's preferring "*vindicate*," but Milton uses "*justify*," as it is the Scripture word. "That thou might be *justified* in thy sayings."—Rom. iii. 2.

l. 17-26.—PARAPHRASE.—"And chiefly Thou, O Holy Spirit, who dost esteem the pure and honest heart above all temples built by human hands, teach me, since Thou hast a full knowledge of my subject. Thou wast present from the commencement of the world, and with thy powerful wings, extended like a dove over its yet unhatched brood, didst shelter the vast mass of waters encompassing the earth, and madest it fruitful. Do Thou enlighten my intellectual darkness, elevate and sustain those powers in me which are not exalted sufficiently for my lofty purpose, so that to the full extent of this great *subject*, in as high a degree as it will admit, I may maintain the infinite wisdom and fore-knowledge of God, and justify His dealings with mankind."

l. 27-28.—*Say first, for Heav'n hides nothing from thy view, &c.*] Cp. "Whither shall I go from thy Spirit," &c.—Psalms, cxxxix. 7.

The poets describe a kind of omniscience to the Muse, and very justly, as it enables them to speak of things which not otherwise are supposed to come to their knowledge. Milton's Muse being the Holy Spirit, must of course be omniscient. And the mention of Heaven and Hell is very proper in their place, as the scene of so great a part of the poem is laid sometimes in Hell, and sometimes in Heaven.—*Newton*.

This enquiry, says Cowper, is not only poetically beautiful like Homer's *Iliad*, ii. 485, in which he addresses the Muses with a similar plea, or like that of Virgil who pleads with them in the same manner,—*Æneid*, vii. 645.

"Et meministis, enim Divæ, et memorare potestis."

Trans.—For you, O goddesses, both remember and can record. But it has the additional recommendation of the most consum-

mate propriety, and is in fact a prayer for information to the only Inspirer able to grant it. Of the manner of Man's creation, of his happy condition while innocent, and of the occasion and circumstances of his fall, we could have known nothing but from the intelligence communicated by the Holy Spirit.

l. 28.—Proverbs xv. 11, "Hell and destruction are before the Lord."

„—*Nor.*]—This word is rhetorically stronger than *or*, which strict grammar would require.

„—*tract*=realm, region. Lat. *tractus*, wide extent.

l. 12.—*Grand parents.*]—Our great progenitors, *grand* for "great," as in Par. L. iv. 192; x. 1033. Lat. *parens, parentis* for *pariens*, from *parere* to bring forth, to beget.

l. 30.—*Favoured of Heaven.*]—What does "favoured" refer to, "parents" or "state"?

l. 31.—*transgress*=violate, sin against. Lat. *trans* across, *gradior, gressus*, to step.

"Man will hearken to his glozing lies,
And easily *transgress* the sole command."—*Milton*.

l. 32.—*For one restraint.*]—The tree of knowledge forbidden. "For"=but for, except for. *Lords*, objective case in concord of apposition with *parents*.

l. 33.—*Seduced*=enticed, tempted. Lat. *se*, aside, and *duco, ductum*, to lead, to draw.

"Me the gold of France did not *seduce*."—*Shakes. Hen. V., ii, 2.*

„—*revolt*=rebellion. Lat. *re*, again, back and *volvere*, to turn.

l. 34.—*The infernal Serpent.*]—"Infernal," Lat. *infernus*, pertaining to the lower regions, or regions of the dead, the Tartarus of the Ancients, hence hellish, diabolical.

"The Elysian fields the *infernal* monarchy"—*Garth*.

„—*Serpent.* [Lat. *serpo*, to creep.]—A snake, a popular name of Ophidian reptiles without feet. Also figuratively, a subtle or malicious individual. What case is "serpent" in here, and why?

l. 35. *Stirred*]—Stimulated or urged by envy of happiness and revenge for his own overthrow. Perfect participle, describing *guile*. Ger. *storan*, to move.

l. 36.—*What time.*]—A Latinism, at the time when. Cp. *Lycidas* 28.

"*What time* the gray-fly winds her sultry horn."

Adverbial complement to had cast.

l. 38.—Landor remarks that this is the first hendecasyllabic line in the poem. It is a very efficient line in dramatic poetry, but hardly ever is so in Milton, who uses it much more in "Paradise Regained" than in "Paradise Lost."

" ————— *by whose aid aspiring*
To set himself in glory above his peers.]—The force of the word seems, not that Satan aspired to set himself in glory above his peers, but that he aspired to set himself in glory, in such glory as God and His Son were set in. Here was his crime ; and this is what God charges him with, in B. v. 725.

"Who intends to erect his throne
 Equal to ours."

And in B. vi. 88, Milton says that the rebel angels hoped

"To win the mount of God and on his throne
 To set the envier of his state, the proud
 Aspirer."—Pearce.

"Dr. Pearce need not perhaps have gone so far as he did in his note on the line for a key to the true meaning of it. A single word in the next verse but one seems sufficiently to explain it—the word *ambitious*. It imports plainly an opposition not of mere enmity, but of enmity that aspired to superiority over the person opposed. Satan's aim therefore was, in Milton's view of it, to supplant the Most High, and to usurp the supremacy of heaven ; and by *peers* are intended, not only those who aided him in his purpose, but all the angels, as well the faithful as the rebellious.—Cowper.

" — *aspiring*.—Imperfect participle, adjectively describing *he*, in l. 40.

l. 39.—*Glory* = radiancy ; splendor. Literally rumour, fame. Lat. *gloria*, akin to *clarus*, from root of *cluo*, to be famed.

l. 40.—*He trusted to have equalled, &c.*]—He confidently expected that if with the aid of these angels he raised opposition, disputing God's exclusive supremacy, he would have become equal to the Most High. *To have equalled* expresses the anticipated *result*, and is not incongruous to the meaning of *trusted*. To become *greater* than the *Most High* was of course impossible.

Isaiah xiv. 13-14. "For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God : I will sit also upon the mount of the congregation in the sides of the north "

"I will ascend above the heights of the clouds ; I will be like the Most High."

Connon thinks there is a slight grammatical blemish here. It ought to be "He trusted to equal the Most High."—Eng. G., p. 162.

l. 42.—*Monarchy*.—That sole supremacy which Satan proposed to dispute God's right of possessing. Gr. *Monos*, alone, *arche*, rule; *archo*, to rule.

l. 43.—*Battle*—an embattled force. Fr. *battre*, to beat.

l. 44.—*With vain attempt*.]—Hunter is of opinion that this expression should be isolated from the preceding sentence; it is an exclamatory phrase equivalent to "vain was the attempt!" or "with vain attempt did he do so!"

„————— *Him the Almighty Power*
Hurled headlong from the ethereal sky.]—The natural order would be "The Almighty Power hurled him headlong, &c." The grammatical inversion which places the word *him* at the beginning of the sentence contrasts Satan and the Almighty emphatically. The transposition redeems the passage from being prosaic; and in fact gives it grandeur and sublimity.

Home in his "Elements of Criticism" says, "that nothing contributes more than inversion to the force and elevation of language: the couplets of rhyme confine inversion within narrow limits, nor would the elevation of inversion, were there access for it in rhyme, be extremely concordant with the humble tone of that kind of verse. It is universally agreed, that the loftiness of Milton's style supports admirably the sublimity of his subject; and it is not less certain, that the loftiness of his style arises chiefly from inversion.

l. 45.—*Hurled headlong flaming*.]—Satan blazed like a meteor as he fell. Luke x. 18, "I beheld Satan as lightning fall from Heaven. *Headlong*, adjective complement to *hurled*, describing him.

„—*ethereal*.—Consisting of *æther*, the subtle fluid filling the celestial space beyond the earth's atmosphere. Lat. *æther*, Gr. *aither*, from *aitho*, to light up.

l. 46.—*With hideous ruin and combustion*.]—Ruin in its etymological sense derived from *ruo*, to rush or tumble down, includes the idea of falling with violence, noise, tumult and velocity; and *combustion*, as more than *flaming* in the foregoing verse, it is burning in a dreadful manner, pursued in his flight through the deep by thunder and lightning. So that he was not only hurled headlong flaming, but he was hurled headlong flaming with *hideous ruin and combustion*.

Ruin and combustion is a phrase occurring in an order of the two Houses in 1642. Hence Keightley conjectures it may have been an ordinary phrase of the time.

The words down to "bottomless-perdition," have a sound which "seems an echo to the sense," expressing the rapidity of Satan's fall. This species of harmony in language is called *Onomatopœia*; Cp. Par. L., vi. 866; see also and compare the passages, ii. 879-882 and vii. 205-207.

l. 48.—*In adamantine chains and penal fire.*]—Figuratively in never-ending confinement. "Adamantine," having the quality of adamant, a name given to an ideal substance of impenetrable hardness, not to be broken. Gr. *adamos*, *a*, not, *damao*, to break.

In adamantine chains was a common phrase in English. Thus in Spenser's hymn, "In honor of Love":—

"Together linkt with *adamantine* chaines."

And in Fletcher's "Purple Island of the Old Dragon":—

"So now he's bound in *adamantine* chains
He storms, he roars, he yells for high disdain."

Pope's Messiah:—

"In *adamantine* chains shall death be bound."

Notwithstanding the adamantine chains thus mentioned, Satan was permitted to leave the region of penal fire.—See l. 209-215.

„—*penal fire*, i. e., fire kindled by vengeance, and inflicted as punishment. Lat. *penalis*—*pœna*, punishment.

l. 49.—*Who durst defy*, &c., i. e., inasmuch as he dared to defy. The relative is connected with *Him*, l. 44, and it is sometimes equivalent to "and he," and at other times to "because he" (see Harris' *Hermes*) but without any difference in the verb.

Defy, infinitive after *durst*; *to* being omitted, as after the verbs *bid*, *see*, *let*, *make*, &c.

„—*Omnipotent*. [Lat. *omnis*, all and *potens*, powerful, potent.] Almighty; powerful without limit; all-powerful, as, the Being that can create worlds must be *omnipotent*.

One of the appellations of the Godhead, as it is in the verse.

"So spake the *Omnipotent*, and with his words
All seem'd well pleased."—Par. L., v. 616.

"Fool ! not to think how vain
Against the *Omnipotent* to rise in arms."—Par. L., v. 135.

l. 50.—*Nine times the space, &c.*]—Nine times as long as that which constitutes a day of man's life. This mode of speech is appropriate in relation to an event which took place before time was marked by the distinction of day and night. There would have been an anachronism in saying "nine days and nine nights," even if the phrase had been otherwise equally good.

"*Times*, objective to *through* understood. *Space*, objective to *of* understood.

The astonishment in which the angels lay entranced during this space after their dreadful overthrow, and fall from Heaven, before they could recover either the use of thought or speech, is a noble circumstance, and finely imagined. The division of hell into seas of fire, and into firm ground impregnated with the same furious element, with that particular circumstance of the exclusion of hope from those infernal regions, are instances of the same great and fruitful invention—*Addison*.

"It is observable, that between all the members of which this long period consists, the same pause, or nearly the same, obtains, till it terminates at line 74. Thus the voice, and the ear, are held in a sort of terrible suspense, while the poet proceeds enumerating, as he would never cease, the horrors of the scene, deepening them still more and more as he goes, till at last he closes all with that circumstance of most emphatic misery, the immeasurable distance to which these apostate spirits had fallen from God, and the light of Heaven. There is a doleful music in the whole passage that fitly accompanies such a subject."—*Cowper*.

Hesiod's description of the fall of the giants is here imitated.

l. 51.—*Mortal*=subject to death. *Horrid*=hideous, dreadful to behold. Lat. *horreo*, to shake, or to set up with bristles, to be rough. *Crew*=company, in a low or bad sense: contracted from the Saxon *cread*, a crowd.

"Faithful to whom? to thy rebellious *cren*?
Army of fiends! fit body to fit head."—*Milton*.

l. 52 *Vanquished*=subdued; defeated. Lat. *vincere*, to conquer, probably allied to the Latin *vincio*, to blind.

l. 53.—*Confounded*.]—Mixed or blended in disorder; perplexed; abashed; dismayed; put to shame and silence; astonished.

Compounded of Lat. *con*, and *fundo*, to pour out. ' Literally to pour or throw together.

So spoke the Son of God, and Satan stood.
Awhile as mute, confounded what to say ?"—*Milton*.

This whole description of the fall of the Angels, and of the infernal abyss, is conceived in the noblest style of poetry ; the flaming, rushing, fall of the apostate angels, and the dark and fiery prison which received them, are perhaps the most sublime pictures which the human imagination ever produced.

l. 27-49.—PARAPHRASE.—O Spirit of truth ! first disclose, since neither Heaven nor the deep region of Hell conceals any thing from thy knowledge, disclose first the reason which impelled our great progenitors in that blissful state, so immeasurably blessed by Heaven, to fail in their duty to their Creator, and to disobey His will, for restraining them from the indulgence in one thing, except that, they lording it over every thing else in the world. Who first tempted them to that base rebellion ? Satan, the Serpent of Hell, it was he who moved by envy (of man) and revenge (against the Lord) by subtlety deluded the mother of mankind, when by reason of his pride he had been banished from Heaven. with his entire army of rebellious Angels, by whose assistance he eagerly desiring to rise in glory above Angels of his rank, doubted not that if he chose to contend against, he might equal the Most High ; and therefore directing his ambitious purpose against the sovereign power, and sole supremacy of God, he raised in Heaven profane war, and proud embattled force. But the attempt was vain. The Almighty Power cast him precipitately blazing from the bright sky with dreadful violence and tumult, and devouring flames, down to the bottomless depths of Hell, that he may dwell there in never-ending confinement, and fire kindled by His vengeance, inasmuch as he dared to take up arms of defiance against the Omnipotent.

l. 54.—*Reserved him.*—But to lie thus stunned and prostrate was not the utmost of his penalty ; more wrath awaited his recovery from stupor.

l. 55 —*Both.*—Strictly a pronominal word ; may here be taken as an adverb, = jointly, modifying the preposition phrases following.

l. 56 —*Torments.* [Lat. *tormentum*—*torqueo*, to twist.] *To torture* ; to put to extreme pain ; to distress ; to afflict.

" Art thou come to torment us before the time ?"—*Mat'hev*, viii. 29.

" I am glad to be constrained to utter what
Torments me to conceal."—*Shakes. Cymb.*, v. 5.

"—*baleful*.—*Bale* is an obsolete word of Saxon origin for mischief, sorrow; *baleful* = either "sorrowful," or (as here) "mischievous."

1. 57.—*That witnessed*.]—Bore witness of, indicated, manifested, or showed to others, not beheld in others. The affliction and dismay were Satan's own.

"—*affliction*. [Lat. *affligo, afflictum*—ad, to, *fligo*, to strike.] State of being afflicted; distress or its cause; calamity.

"To the flesh as the Apostle himself granteth, all *affliction* is naturally grievous: therefore nature, which causeth fear, teacheth to pray against all adversity."—*Hooker*, v. 48.

"We'll bring you to one that you have cozened of money; I think to repay that money will be a biting *affliction*.

Shakes.] *Merry Wives of Windsor*, v. 5.

"—*dismay*. [Lat. *dis*, privative, and A. S. *magan*, old German *magen*, to be strong.]—Literally *to deprive of power*. Loss of strength and courage through fear; terror felt; desertion of mind.

"All sate mute,
Pondering the danger with deep thoughts; and each
In other's countenance read his own *dismay*."—*Par L.*, ii. 420.

1. 58.—*Obdurate* = hardened, stubborn. Lat. *obduro*—ob, against, *duro*, to harden—*durus*, hard.

"The custom of evil maketh the heart *obdurate* against whatever instructions to the contrary."—*Hooker*

"There is no flesh in man's *obdurate* heart;
He does not feel for man."—*Cowper*.

1. 59.—*At once as far as Angels ken*.]—With one comprehensive glance as far as Angels have power to descry. *Ken*, as a verb, means can extend their vision, descry objects. It may here be used as a noun, and if Angels be in the plural possessive, it would mean as far as the sight of Angels can reach.

"—*once*.—An adverb used as a noun, as in the phrases *for ever, till now, from whence*.

"—*as far as*.—Two adverbs followed by a conjunction: *equally far as*.

1. 60.—*Dismal*.—[Originally a noun; e. g., "I trow it was in the dismal," *Chaucer*; from Lat. *dies malus*, an evil day; Cp. *Spenser*, "An ugly fiend, more foul than *dismal* day."] Gloomy to the eye or ear; sorrowful and depressing to the feelings; foreboding; cheerless; dull; dark. "A *dismal* description of an English November."—*Southey*.

„—*situation* = site. The word is used only here in Milton's poems, and only twice by Shakespeare.

„—*waste and wild* = void, and empty.

l. 61.—*Dungeon* = a close dark prison. From root of *Donjon* which in fortification is generally taken for a large tower or redoubt of a fortress, where the garrison may retreat in case of necessity. (Bailey.) The name of *Dungeon* has finally been bequeathed to such an under-ground prison as was formerly placed in the strongest part of a fortress.—*Wedgwood*.

„—*horrible*. [Lat.—*horribilis*—*horreo*.]—Dreadful, terrible, shocking, hideous.

„—*round*.—Adverb modifying the adverbial phrase, *on all sides*.

l. 62.—*Furnace*. [Fr. *fournaise* ; Lat. *fornare*, *furnus*, an oven.] An oven or enclosed fireplace for melting ores, and other purposes. Fig. a place of grievous affliction or torment.

„—*Yet from those flames no light*.]—“No power of the fire might give them light. Only there appeared unto them a fire kindled by itself, very dreadful.”—*Todd*.

As we are accustomed to associate pleasure with *light*, Milton takes care to correct this notion, that we may not suppose there was any source of comfort left to the “horrid crew.”—*Connon*.

Here the poet gives us one of those grand *suggestive* pictures, which are to be appreciated not in detail, but in cumulative force. It was not light which emanated from the flames ; they were themselves of a livid color, and transmitted a kind of visible darkness. See l. 180-183.—*Hunter*.

Chaucer in the “Parson's Tale,” says, “He that is in Hell hath default of light material, for certes the *dark light* that shall come out of the fire that ever shall burn *showeth him the horrible devils* that him torment.”

The verb *came* is understood after *light* in the line.

l. 63.—*Darkness visible*.]—Milton seems to have used these words to signify *gloom*. Absolute darkness is strictly speaking *invisible*, but where there is a gloom only, there is so much light remaining as serves to show that there are objects, and yet that those objects cannot be distinctly seen.—*Pearce*.

And as Voltaire observes, Antonio de Solis, in his excellent “History of America,” has ventured on the same thought, when speaking of the place wherein Montezuma was wont to consult his deities. “It was a large dark subterraneous vault, where

some dismal tapers afforded just *light enough* to see the obscurity."

There is much the same image in Spenser, but not so bold, Faëry Queene," l. i. 14.

"A little glooming light, much like a shade."

Or, after all, Milton might take the hint from his own "Il, Penseroso:" l. 79-80.

"Where glowing embers through the room
Teach light to counterfeit a gloom."

l. 64.—*Served*.] i. e., which served—aided, sufficed. Lat. *servio*, from *servus*, a slave, probably akin to *sero*, to bind.

„—*discover*=reveal. Lat. *dis*, neg., and cover.

l. 65.—*Regions*=spaces of indefinite extent. Lat. *regio*, *regionis*—*rego*, to rule, direct, mark a boundary.

„—*doleful* = melancholy, dismal. Lat. *doleo*, to feel pain. The word *dolere* for grief is obsolete.

l. 66 —*Hope never comes that comes to all*.] i. e., where hope that comes to all men, even the most miserable, never comes to them. Dante's inscription over the gates of Hell has been generally supposed to be here copied.

"Put away *hope* all ye who enter here."

l. 68.—*Urges* = perpetually vexes, or harasses; a frequent meaning of the Latin *urgeo*.

l. 69.—*Sulphur*.]—A yellow mineral substance, very fusible and inflammable; brimstone.

l. 71.—*Their prison ordained in utter darkness*.]—Here Eternal Justice had ordained and had set.

"They were worthy to be deprived of light and imprisoned in darkness,"—*Wisdom*, xviii. 4.

l. 72.—*Utter*,—for outer—extreme, excessive, utmost.

"Through *utter* and through middle darkness borne."—Par. L., iii. 16.

Ben Johnson speaks of the "*utter* shell of knowledge."

(Faër. Queen, IV. 10-11) of the "birdgo's *utter* gate."

l. 73.—Not very far for creatures who could have measured all that, and a much greater distance, by a single act of the will.—*Landor*.

l. 74.—*As from the centre thrice to the utmost pole.*]—Thrice as far as it is from the centre of the earth, which is the centre of the world (according to Milton's system) to the pole of the world; for ~~it~~ is the pole of the universe far beyond the pole of the earth, which is here called the *utmost pole*. It has been noted that while ~~Homer~~ makes the site of Hell as far below as the deepest earthly pit, as Heaven is above the earth, (Iliad viii. 16), and Virgil doubles the distance (Æn. vi. 578), Milton increases it to *threefold*, and there is truth in the remark, that Milton's description of Hell, from l. 59 to 75, surpasses those given by the most renowned poets of antiquity, in even a greater proportion than the increased statement of its distances from Heaven. It would appear that these three great poets had stretched their utmost genius, and vied with each other, who should extend his idea of the depth of Hell furthest.—*Newton*.

l. 70-74.—*Such place Eternal Justice, &c.*]—"To banish for ever into a local hell, whether in the air, or in the centre, or in that uttermost and bottomless gulf of chaos deeper from holy bliss than the world's diameter multiplied."

Doctrine and Discipline of Divorce.

l. 75.—*O, how unlike the place from whence they fell!*]—Observe the climax here. The poet had laboured to express the horrible nature of the tortures that had been reserved for the fallen Angels, and had enumerated circumstance after circumstance of the "dungeon horrible" where they were confined attempting to produce that effect by iteration and accumulation of particulars, which no single statement or simile would produce. But then to condense all that had been said into the space of a single line, to drive the nail home as it were, and clench it on the other side, he adds, "O, how unlike the place from whence they fell!" Nothing could be more expressive or more magnificent. The force of contrast could no further go.—*Connon*.

"Of all the articles of which the dreadful scenery of Milton's Hell consists, Scripture has furnished him only with a Lake of Fire and Brimstone. Yet, thus slenderly assisted, what a world of woe has he constructed by the force of an imagination proved in this single instance, the most creative that ever poet owned."—*Couper*.

„—*place*.—Objective governed by *to* understood. *From* expresses relation between *fell* and *whence*.

l. 76.—*Whirlwind.*]—A violent aerial current, with whirling, rotatory, or spiral motion. It is produced by the meeting of two currents of air, blowing in opposite directions, but attributed, by some, to electricity.

“*tempestuous fire*.—Turbulent, rough with wind. Ps. xi. 6, “Upon the wicked the Lord will rain fire and brimstone, and an horrible tempest.” *Tempest* is literally a portion of time, a season, then weather, bad weather; wind rushing with great velocity, usually with rain or snow; a violent storm; any violent commotion. Lat. *tempestas*, a season, tempest—*tempus*, time.

1. 78.—*Discerns*=discovers. Lat. *dis*, thoroughly, and *cerno* to sift, perceive. The sense is to separate. *Weltering* = wallowing, rolling in the flood. A. S. *weltan*, to roll.

1. 79.—*One*, noun objective to *discerns*; *next*, adjective to *one*; *himself*, objective governed by *to* understood.

1. 80.—*Long*.]—Adverb modifying the adverb *after*. *Palestine*, here denoting the country occupied by the Philistines.

1. 81.—*Beëlzebub*, or Baälzebub—called Prince of the Devils, Matt. xii. 24. (Heb. *baäl*, lord, and *s’bub*, fly.) This name signifies the God of flies. Ekron, a city of the Philistines, where this idol was worshipped, being situated in a moist and hot soil near the Mediterranean Sea, was liable to be much infested with flies, and from these visitations this idol was probably supposed to deliver them. Some authors suppose that he was so called, because the inhabitants of *Ekron* worshipped the beetle; which worship perhaps they borrowed from their superstitious neighbours, the Egyptians. It is probable also that the prophet Isaiah alluded to the superstitions of the Egyptians, vii. 18, “The Lord shall hiss for (or at) the Fly, that is in the uttermost parts of the rivers of Egypt.” The Philistines were descended from Mizraim, the second son of Ham.—Gen. x. 6-14. The name of their country Palestine occurs in Exod. xv. 14.

Beëlzebub, is appositive complement to *named*, objective in concord with *one*.

1. 82.—*Satan*.]—The word *Satan* in Hebrew signifies enemy. He is the enemy by way of eminence; the chief enemy of God and man. He is known under many names, but *Satan* and *Devil* are the chief. We have the latter appellation in all the European tongues, probably coming from the Greek *diabolos*, signifying to traduce or calumniate, and thus the Devil is emphatically “the Father of lies.” The term *Satan* occurs in the Scriptures about forty times, and that of *Devil* fifty.

According to the Talmud, *Satan* was originally an archangel, but revolted from God, together with one-third of the host of Heaven, on being required to bow down and do reverence to Adam. He was therefore expelled from Heaven, vanquished in battle by Michael and the other Angels “who kept their first

estate," and cast with all his crew into the abyss of Hell. Satan is the most conspicuous figure in Milton's sublime epic, the "Paradise Lost," and he figures also in the "Paradise Regained" of the same author. Those mediæval writers who reckoned nine kinds of demons, placed Satan at the head of the fifth rank, which consisted of cozeners, as magicians and witches. Wierus, the celebrated demonographer of the sixteenth century, makes him leader of the opposition in the infernal empire of which Beëlzebub was considered the sovereign.

The legendary Satan according to Palgrave is a being wholly distinct from the theological Lucifer. He is never ennobled by the sullen dignity of the fallen angel. No traces of celestial origin are to be discovered on his brow. He is not a rebellious æon who was once clothed in radiance; but he is the fiend, the enemy, evil from all time past in his very essence, foul and degraded, cowardly and impure: his rage is oftenest impotent, unless his cunning can assist his power. Equally dramatic and poetical is the part allotted to Satan in those ancient romances of religion, "The Lives of the Saints." But in the conception of the legendary Satan the belief in his might melts into the ideal of his character. Amidst clouds of infernal vapour he develops his form, half in allegory, and half with spiritual reality; and his horns, his tail, his saucer-eyes, his claws, his taunts, his wiles, his malice, all bear testimony to the simultaneous yet contradictory impressions to which the hagiologist is compelled to yield.

"Milton has carefully marked in his Satan the intense selfishness, the alcohol of egotism, which would rather reign in Hell than serve in Heaven. To place this lust of self in opposition to denial of self or duty, and to show what exertions it would make, and what pains endure, to accomplish its end, is Milton's particular object in the character of Satan. But around this character he has thrown a singularity of daring, a grandeur of sufferance, and a ruined splendour, which constitute the very height of sublimity."—*Coleridge*.

Satan.—Appositive complement to *called*, nominative in concord with "enemy."

l. 84.—*If thou beest he.*—*Beest* is not to be confounded with the subjunctive "be." Our verb as it is called, is made up of fragments of several verbs, of which at least "am," "was," and "be" are distinguishable; *beest* is 2nd person singular present indicative of O. E. *beon*, to be. It is now obsolete, but is used by Shakespeare in *Julius Cæsar*, iv. 3.

"If that thou *beest* a Roman, take it forth."

Craig's English of Shakespear.

„—*but O, how fallen ! how changed from him.*—He imitates Isaiah and Virgil at the same time. Isaiah xiv. 12, “How art thou fallen, &c” And Virgil’s affecting description of Hector’s corpse, *Æneid* ii. 274.

“Hei mihi qualis erat ! quantam mutatis ab illo.”

Trans.—Ah me ! in what piteous plight he was ! how changed from that Hector.

l. 86.—*Clothed with transcendent brightness, didst outshine Myriads though bright !*—Imitated from Homer, *Odyssey*, vi. 108, where Diana excels all her nymphs in beauty, though all of them be beautiful.

A reference to Psalm civ. 1—2, is also visible. “Thou art clothed with honor and majesty ; who coverest thyself with light as with a garment.”

„—*transcendent.*—Superior or supreme in excellence, surpassing others. Lat. *trans*, beyond, *scando*, to climb.

„—*didst*, should be “did,” as the relative refers to “him,” and therefore requires to have the verb in the third person. Pope errs the other way, when he says :

“O thou my voice inspire
Who touched Isaiah’s hallowed lips with fire.”

l. 87.—*Myriads*, an immense number, indefinitely. Gr. *myrias*, numberless. *League*=Alliance, confederacy. Lat. *ligo*, to bind.

l. 87.—*If he whom.*—Some commentators are of opinion that *he* should be *him*, as being under the regimen of *hath joined*, (l. 90.) The natural order being, “If misery hath joined in equal ruin *him* whom mutual league, &c., joined with me once.” But it may be observed that the same form of expression commencing l. 84, should be adopted here, “*If thou beest* he whom mutual league,” &c., and, note under line 90 will clear the doubt.

l. 90.—*Now misery hath joined.*—That is, hath joined *thee* with me : an ellipsis, in the style of poetic Latinity. The verb *joined* at the beginning of the line governs *whom* in l. 87, and has for its subject the words league, thoughts, &c,—*Hunter*.

l. 91.—*Into what pit*—An imitation of Latin phraseology. Thou being fallen from such height into such depths as thou seest, and shown by that distance the measure of his superiority of force.

The object of the preposition *into* is the clause “what pit thou seest,” the noun *pit* being objective to *seest*.

l. 93.—*He with his thunder.*—Satan disdains to name his Creator, now his enemy,—though he cannot but admit His superiority; which however he ascribes to His command of superior weapons, His thunderbolts. This way of indicating a subject which you do not wish to name in direct terms, is known by rhetoricians as a Euphemism.

l. 95.—*What the potent Victor, &c.*—This sentence is governed by the preposition *for*; *what* is objective to *inflict*.

„—*Victor*. [Lat. *Victor*, from *vincere*, *victum*, to vanquish, to conquer]—Conqueror; vanquisher; one who gains the advantage in any contest: *victor* is seldom used with a genitive; we say the *conqueror of kingdoms*, not the *victor of kingdoms*; and never but with regard to some single action or person: as we never say, *Cæsar was in general a great victor*, but that he was *victor at Pharsalia*. We rarely say *Alexander was victor of Darius*, though we say he was *victor at Arbela*; but we never say he was *victor of Persia*.

Pope has used this word in a manner perhaps unauthorized.

“There *victor* of his health, his fortune, friends,
And fame, this lord of useless thousands ends.”

Pope, Moral Essays, iii. 313.

l. 96.—*Can else inflict do I repent or change.*—Milton in this, and other passages where he describes the fierce and unrelenting spirit of Satan, seems very plainly to have copied after the picture that Æschylus gives of Prometheus.

„—*inflict*. [Lat. *infligere*, *inflictum*, from prefix *in* and *figere*, to strike, allied to Eng, *flag*.]—To impose as punishment.

„—*repent or change*.—*Repent*, an intransitive verb; *change*, a transitive verb governing *mind* and *disdain*.

l. 97.—*Lustre*=brightness; splendour; glitter. Lat. *lustro*, to purify.

“He hath in his eye the right mark and vory true *lustre* of the diamond.”—*More*.

“The scorching sun was mounted high,
In all its *lustre*, to the noonday sky.”

Addison, Translation from Ovid.

“All nature laughs, the groves are fresh and fair,
The sun's mild *lustre* warms the vital air.”

Pope, Pastorals, Spring.

Figuratively—Eminence, renown.

“His ancestors continued about four hundred years, rather without obscurity than with any great *lustre*.”—*Sir H. Wotton*.

"I used to wonder how a man of birth and spirit could endure to be wholly insignificant and obscure in a foreign country, when he might live with *lustre* in his own."—*Swift*.

1. 98.—*Disdain*. [Lat. *dedignor*—*de*, privative, and *dignus*, worthy.]—A feeling of contempt and aversion or abhorrence; the regarding anything as beneath one; scorn; haughtiness.

"How my soul is moved with just *disdain*."—*Pope*.

"—*injured merit*.]—Disdain arising from a sense of any merit being unjustly kept in a lower position than it was worthy of.

1. 99.—*That*.]—The correlative, or antecedent to this relative pronoun is probably the word *sense*.

1. 101.—*Innumerable force of Spirits*.]—*Force*, in the sense of multitude, what we now term *forces*, i. e., an army, not as in 1. 94, where it signifies *might* or *power*.

1. 102.—*Me preferring*=regarding above others. Lat. *prius*, before, *fero*, to carry.

1. 103.—*His utmost power*.]—Not "the utmost degree of power he is capable of exerting," but "his all-surpassing power."

1. 103-104.—A remark of Campbell's in his *Essay on English Poetry* may be worth transcribing here. "Although Satan speaks of having put to proof his (Maker's) high supremacy, in dubious battle, on the plains of Heaven, the expression though finely characteristic of his blasphemous pride, does not prevent us from feeling that the battle cannot for a moment be dubious."

1. 105.—*What*, is used interjectionally for "what does it signify?"

1. 106.—*All is not lost*.]—This passage is an excellent improvement upon Satan's speech to the infernal spirits in Tasso's "Recovery of Jerusalem," B. iv. Stan. 15., but seems to be expressed from Fairfax's translation rather than from the original.

I grant we fell in the Phlegrean Green
Yet good our course was, though our fortune nought;
For chance assisteth oft the nobler part
We *lost* the field, yet *lost* we not our heart."

These words are also in a high degree expressive of Satan's indignation.

l. 107.—*Study*=Lat. *studium*, endeavour, effort, pursuit, as in Ilotspur's outburst against Bolingbroke.—*Shakespear I. Henry IV.*, i. 3.

“ All *studies* here I solemnly defy,
Save how to gall and pinch this Bolingbroke.”

And in *Paradise Lost*, xi. 577.

“ by their guise
Just men they seemed, and all their *study* bent
To worship God aright, and know his works
Not hid.”

l. 108.—*To submit*.]—This infinitive means *reducible to submission*, and is an adjective complement to *courage*.

l. 109.—*And what else is not to be overcome*.]—And if there be any thing else besides the qualities (“unconquerable will, &c.”) mentioned which is not to be overcome. The Richardsons read the line with a mark of interrogation, “And what is else not to be overcome?” and add this explanation, “If this is not to be unsubdued, what is?” Under the former sense *else* is an adverb; under the latter an adjective. Here are two explanations, the judicious reader may choose for himself.

l. 110.—*That glory, &c.*]—*That* refers to what went before; to his “unconquerable will” and “study of revenge,” his “immortal hate,” and “courage never to submit or yield,” and “what besides is not to be overcome;” these Satan esteems his glory, and *that glory* he says God shall never extort from him.—*Newton*.

l. 111.—*Extort*. [Lat. *extorqueo*, *extortus*—*ex*, out, and *torqueo*, to twist.]—*To twist* or wrench out; to gain or draw from by compulsion or violence; to wrest; to wring from one.

“Till the injurious Roman did *extort*
This tribute from us, we were free.”
Shakespear, Cymbeline, iii. 1.

l. 112.—*Suppliant*. [Lat. *supplico*.—*atum*—*supplex*, kneeling down; *sub*, under, and *plico* to fold.]—Asking earnestly and submissively; entreating; beseeching; supplicating; precatory.

“The rich grow *suppliant*, and the poor grow proud.”
Dryden.

l. 113.—*Terror of this arm*.]—That is, terror inspired by it, not felt by it. The use of “this” is more vivid and emphatic than *my*. Vain boasting of course; but not the less suitable to the character of Satan on that account.

l. 114.—*Empire=imperium*, supreme authority.

„—*that were low indeed! that were an ignominy, &c.*—To invent speeches, says Cowper, for these infernals so well adapted to their character, speeches burning with rage against God, and with disdain and contempt of his power, and to avoid in them all the extreme danger of revolting and shocking the reader past all sufferance, was indeed as Horace says—*Ire per extantum funem*, and evidences the most exquisite address in the author.

„—*that*.—Demonstrative pronoun *Were*, third person singular, used in a potential sense for *would be*.

l. 115.—*Ignominy*, here shortened (as always in Shakespear) to “ignomy.” (1 Henry IV, v 4. The Prince’s speech over Hotspur’s body.) So in “Paradise Regained,” iii. 136.

l. 116.—*Since by fate the strength of Gods.*—Satan supposes the angels to subsist by fate and necessity, and he represents them as formed of an *empyrean*, that is a fiery substance, not gross like our bodies; partaking the nature of the empyrean, the highest heaven, therefore indestructible. Psalm civ. 4. “Who maketh the angels, spirits, and his ministers a flame of fire.”

„—*since*, conjunction, introducing the reasons why bowing and suing for grace would be more ignominious than their present state.

„—*gods*—angels.

l. 118.—*Experience*. [Lat. *experientia*, from *experior*—*er*, intensive, and old verb *perior*, to try.] *Thorough trial* of; practical acquaintance with any matter, gained by trial; long and varied observance, personal or general.

l. 119.—*In arms not worse.*—We being none the worse, as combatants, for the practice we have had.

l. 120.—*With more successful hope.*—With hope likelier to be crowned with success.

l. 124.—*Sole.*—Adjective complement to *reigning*, describing *who*: reigning as monarch or *sole* ruler.

„—*tyranny of Heaven*.—“Tyranny,” vulgarly signifies the act of tyrannysing; here it signifies the *sole sovereignty*, usurped supreme power (without any reference to the manner in which that power is used,) as in its classical sense; but Satan probably uses it in an invidious sense. Some idea of hatred and contempt seems to be embodied in the phrase.

This first speech of Satan is constructed with exquisite skill ; the breaks indicating the unbusiness, and perturbation of the speaker. The thoughts in it, and description of Satan are firstly pointed to by Addison as wonderfully fitted to give a full idea of his character. Pride, envy, revenge, obstinacy, despair, and impenitence so artfully interwoven in it, are the very passions which break out separately, on fitting occasions in the progress of the poem.

l. 84-124.—PARAPHRASE. "If thou beest he—but O, how dejected! how vastly altered from him who in the blessed regions of light, enrobed in far-surpassing splendor, did shine more brightly than the mingled brilliancy of countless numbers of other bright ones. If thou beest he whom mutual alliance, a union of opinions and purposes, a like hope and risk in that undertaking associated with me before—calamity has now associated in a like overthrow. Thou beholdest from what height we have fallen into what depths below, which shows how much stronger than we he proved by means of his thunderbolts: and who ever previously knew the might of those dreadful weapons? Yet not for these, nor any other instrument of injury which the powerful Conqueror in his wrath can impose on me as a punishment do I repent of what I did; or changed though I be in external glory, do I change that determined mind, and that proud feeling of indignation arising from the consciousness of my worth being held in disparagement, which consciousness excited me to dispute with the Mightiest, and to the wild struggle brought along with me a multitude of armed spirits who had ventured to disapprove his supremacy, and who preferring me for their ruler opposed his all-surpassing power with hostile power in doubtful battle on the fields of Heaven, and disturbed the safety of his throne. What if we once lost the field! all our advantage is not lost: the indomitable will, and deliberate pursuit of revenge, an undying hatred, and courage unreducible to submission or concession, and what else so ever there may be which is not in its own nature conquerable, never shall his anger or power wrest that glory from me. On bended knee to bow down my head, and supplicate mercy, and venerate his power who so recently owing to the fear of this arm doubted his superior authority—that would be abject humiliation indeed, that would be degradation and dishonor far deeper than this descent; because, by the unalterable decree of fate, we cannot be deprived of our strength as gods, and the pure igneous essence of our nature is imperishable; and because—our experience of this great issue we are not rendered less able warriors, but we are much improved in being able to anticipate and provide against the force we have to cope with—we may now with more confident hope than before determine to

wage perpetual war by force or stratagem, renouncing all reconciliation to our great enemy, who at present glories over our defeat, and in his ecstasy of joy at his victory, rules alone holding the usurped power of Heaven."

l. 125.—*So spake the apostate Angel, though in pain,
Vaunting aloud, but racked with deep despair.*—*Apostate*, from two Greek words signifying "to stand away from" (*apo*, from, *histemi*, to make to stand) means a deserter—one who deserts a cause that he had once professed.

l. 126.—*Vaunting*=Talking boastfully, and loudly, so as to drown thought.

The sense of the last verse rises finely above that of the former: in the first verse it is only said, that he spoke *though in pain*: in the last the poet expresses a great deal more, for Satan not only spoke, but he *vaunted aloud*, and yet at the same time he was not only in pain, "but was racked with deep despair."—*Pearce*.

The latter line has excited the admiration of critics, who give it the preference over classical parallels.

l. 128.—*Throned Powers.*—i. e., *Thrones*, one of the Angelic orders. He uses in his ordinary manner Powers for Angels, the species for the genus.

l. 129.—*That led the embattled Seraphim to war.*—Observe the structure, *led*, not *ledst*. Beëlzebub is actuated by the same spirit of ambition, and self-exaggeration as animate his leader, and he quietly puts in a claim for the "many throned Powers," to be considered something more than mere followers in the war that had been waged against the Highest. He adds "under thy conduct," but that is to avoid giving offence. This side play is exquisite, and almost worthy of Shakespear.—*Connon*.

„—*embattled*=arrayed in order of battle.

„—*Seraphim*, seem to be the highest order of Angels. Cherubim are next in rank.

l. 131.—*Perpetual king.*—*Perpetual*, Lat. *perpetuus*, long; extensive.

The reader should remark here the propriety of the word *perpetual*. Beëlzebub does not say *eternal* king, for he could not have then boasted of endangering his kingdom: but he endeavours to detract as much as he can from God's everlasting dominion, and calls him only perpetual king. King from time immemorial, or without interruption for want of one to challenge

his authority. What Beëlzebub means here, is expressed more at large by Satan, B. I. 637.—*Newton*.

l. 132.—*Supremacy*, [Lat. *supremus*, superl. of *superus*, high—*super*, above.]—*State of being supreme*; highest authority or power.

“As we under heav’n are supreme head,
So under him, that great *supremacy*,
Where we do reign, we will alone uphold.”

Shakespear, King John, iii. 1.

“I am ashamed that women
Should seek for rule, *supremacy*, and sway,
When they are bound to serve, love, and obey.”

Id., Taming of the Shrew, v. 2.

“From some wild curs that from their masters ran,
Abhorring the *supremacy* of man.
In woods and caves the rebel race began.”

Dryden, Hind and Panther, i. 194.

“Henry VIII. had no intention to change religion; he continued to burn Protestants after he had cast off the Pope’s *supremacy*.”—*Swift*.

“To deny him this *supremacy* is to dethrone the Deity, and give his kingdom to another.”—*Rogers*.

l. 133.—*Whether*.]—Originally a distributive pronoun; here used as a conjunction.

l. 134.—*Rue*=lament; regret; grieve for.

“You’ll *rue* the time,
That clogs me with this answer.”

Shakespear, Macbeth, iii. 6.

“France thou shalt *rue* this treason with thy tears,
If Talbot but survive.”

Id., Henry VI. Part. I. iii. 2.

“Thy will
Chose freely what it now so justly *rues*.”—*Par. Lost*, iv. 72.

“I wept to see, and *rue*d it from my heart.”
Chapman.

.,—*event*—result.

l. 136.—*Hath lost us Heaven*.]—Lost Heaven for us: *us* is indirect object to lost.

l. 137.—*Low*, adjective complement to *laid*, describing host.

l. 139.—*Perish*. [Lat. *pereo*, compounded of *per*, and *eo*, to

go.] Literally, to depart wholly—be destroyed; ruined, or wasted.

„—*for the mind and spirit remains*.—The verb “remains” may appear to be wrong, two nouns in the singular number connected by the conjunction *and* being nominative to it, but there is a justification for this, that the two nouns are nearly synonymous, or have cognate meanings.

1. 140.—*Invincible*=Incapable of being conquered or overcome; unconquerable. Lat. *in*, not, and *vinco*, to conquer.

„—*vigour*=strength; energy. Lat. *vigeo*, to be brisk; to grow—to be strong.

1. 141.—*Though all our glory extinct*.]—*Glory*=Beauty; lustre; brightness; splendor; magnificence; radiancy; excellency.

“Solomon in all his *glory*, was not arrayed like one of these.”—
Matthew, vi. 29.

“Now sleeping flocks on their soft fleeces lie;
The moon serene in *glory*, mounts the sky.”
Pope, *Pastorals*, *Winter*.

“From opening skies may streaming *glories* shine
And saints embrace thee with a love like mine.”
Id, *Eloisa to Abelard*.

“Jewels lose their *glory* if neglected.”
Shakespeare.

The omission of the substantive verb is noted before “*extinct*,” for *be* extinct. As a flame put out and extinguished for ever. This word is very properly applied to their irrecoverable loss of that angelic beauty and brilliancy which accompanied them in a state of innocence. The Latins have used the word *extinctus* in the same metaphorical sense.

1. 142.—*swallowed*, for be “swallowed.”

1. 143.—*But what if our Conqueror*.]—*What*, used interjectionally for *what shall we say*, or *what can it avail*, anticipating line 153.

1. 144.—*Of force*=Perforce; by force or constraint. So in Shakespear, “It must of force” (1) Henry IV, ii. 3.

1. 145.—*Ours*.]—Possessive pronoun nominative to *was* understood.

1. 146.—*Have left*.]—Subjunctive, in concord with *he* in line 143.

l. 147.—*Strongly to suffer.*]—That we may be capable of bearing a greater amount, and longer continuance of pain.

l. 148.—*Suffice his vengeful ire*=Satisfy his thirst of revenge; meet the demand of his vengeance.—Cp. *Shakes. Othello*, iii. 3.

“O that the slave had forty thousand lives!
One is too poor, too weak, for my revenge”!

l. 149.—*Thralls*=slaves; bondsmen O.E. word frequent in Spenser. Nominative by apposition to *we*.

“No *thralls* like them that inward bondage have.”
Sir P. Sidney.

“But sith she will the conquest challenge need,
Let her accept me as her faithful *thrall*.—*Spenser.*”

“Look gracious on thy prostrate *thrall*.”
Shakes. Hen. IV., Part 1. i. 2.

“That were the slaves of drink, and *thralls* of sleep.”
Id. Macbeth, iii. 6.

“I know I'm one of nature's little kings;
Yet to the least and vilest things am *thrall*.”
Sir J. Davies, Immortality of the Soul.

l. 150.—*Whate'er his business be.*]—The business which God has appointed us to do. So in B. ii. 70, “his torments” are the torments which he has appointed for us to suffer.

l. 153.—*What*, adverbial to *avail*.

l. 154.—*being*, objective to *feel*; or nominative to *can avail*, if the intended construction be “or what can avail eternal being?” &c.—*Hunter.*

“There is a fine discrimination observable in the respective speeches of Satan and Beëlzebub. In those of the former we find that unbroken hardness of spirit which suits well the character of the Arch-fiend and Seducer of all the others; while Beëlzebub so speaks as to seem somewhat less obdurate, less a devil than his leader; he is dejected, he desponds, he forecasts the worst, and is in a degree impressed with a suitable sense of his condition.”—*Cowper.*

This speech is remarkable for brevity, and energy of expression, and justness of the thought arising from the nature of the foregoing speech, and Satan's present misery.—*Callander.*

l. 128-155.—PARAPHRASE—“O Prince, O Chief of those numerous Angelic orders, that under thy command and direction led armies of Seraphim to battle, and fearless in daring acts involv-

ed in danger the perpetual King of Heaven, and put to the test his high authority, whether that authority was maintained by his strength, or was merely accidental, or ordained by unalterable destiny; I see too well, and lament the disastrous issue which with sad overthrow, and shameful discomfiture, has deprived us of Heaven, and sunk in terrible ruin this powerful army, as far as gods and celestial natures can be ruined: for our mind and spirit continues unconquerable, and our energy is soon restored, though the lustre of our Angelic beauty is irrecoverably extinguished, and our blissful state is here lost in eternal misery. But what shall we say if he our Conqueror—whom I am now constrained to believe omnipotent, because nothing short of omnipotence could have overcome such force as ours—what if he have left us this our courage and strength uninjured, to be capable of bearing a greater amount, and longer continuance of pain, that by this means he may meet the demands of his vengeance, or be able to perform for him more laborious tasks, as his bondsmen by right of conquest, whatever business He may intend for us here in the bosom of Hell to work in the midst of flames, or to be messengers of his will in Chaos? What then can it profit us, though we still feel our strength undecayed, or our existence everlasting, to endure everlasting punishment?"

l. 156.—*Whereto.*]—To what he had said last which had startled Satan, and to which he thinks it proper to make a speedy reply.

„—*with speedy words.*]—*i. e.*, rapid words, for he feared that Beëlzebub might sink into despondency, and therefore hastened to interrupt him. This appears from the commencement of his reply, where he tells him that weakness is misery in any case.

l. 157.—*To be weak is miserable, doing or suffering.*]—Satan in his speech having boasted that the “strength of Gods could not fail” (l. 116), and Beëlzebub having said, l. 146. “If God has left us this our strength entire to suffer pain strongly, or to do him mighty service as his thralls, what then can our strength avail us!” Satan here replies very properly, whether we are to suffer or to work, yet still there is some comfort to have our strength undiminished: for it is a *miserable* thing, says he, to be *weak* and without strength, whether we are *doing* or *suffering*. This is the sense of the place, and this is further confirmed by what Belial says, B. ii. 199.

“To suffer as to do our strength is equal.”—*Pearce.*

To be weak is miserable, *doing*, because there is no strength of execution; we toil and moil, and after all effect nothing: and *suffering*, because there is no power of endurance; whatever falls

on us falls with all its weight, as we have no spring of resistance. Longfellow, the sweet American poet of our own day, has adopted the idea in his poem, "On the Light of Stars."

"O fear not in a world like this,
And thou shalt know ere long,
Know how sublime a thing it is
To suffer and be strong."

Connon.

l. 158.—*Doing or suffering*, may be regarded a participial noun, nominative absolute.

"Satan, in Milton's poem, is not the principle of malignity, or of the abstract love of evil, but of the abstract love of power, of pride, of self-will personified, to which last principle all other good and evil, and even his own are subordinate. He expresses the sum and substance of all ambition in this one line 157-158"—*Hazlitt*.

l. 159.—*Aught*, in the sense of any thing, is preferable to "ought," because it is never used in any other sense, whereas "ought" is also used as an auxiliary verb.—*Campbell's Philosophy of Rhetoric*.

l. 161.—*Contrary*, noun, nominative of apposition, explaining the noun phrase *to do ill*.

l. 162.—*Providence*. [Lat. *provideo*, literally to see before; compounded of *pro*, forward, and *video*, to see.]—The foresight and care which God exercises over his creatures; hence, God, regarded as exercising forecast, care, and direction, for and on his creatures.

"The world was all before them, where to choose
Their place of rest, and *Providence* their guide."

Milton.

l. 163.—*Out*, adverb modifying the succeeding preposition phrase.

l. 164.—*Perverst*. [Lat. *per*, thoroughly, and *verto*, *versum*, to turn.]—To turn thoroughly or from the right course: to turn from its proper purpose.

"Instead of good they may work ill, and *pervert* justice to extreme injustice."—*Spenser, View of the State of Ireland*.

"If thou seest the oppression of the poor, and violent *perverting* of justice in a province, marvel not."—*Ecclesiasticus*, v. 8.

"He has *perverted* my meaning by his glosses; interpreted my words into blasphemy, of which they were not guilty."—*Dryden*.

l. 166.—*So*, adverb modifying *succeed*—*as*, conjunction.

l. 167.—*If I fail not.*—Lat. *ni fallor*, unless I am mistaken; if I err not; deceive not myself. But its more natural meaning is, “if I fail not to find means of evil.”

l. 169.—*But see! the angry Victor hath recalled, &c*]—For *victor* see note 95.

“Dr. Bentley has really made a very material objection to this, and some other passages of the poem, wherein the good Angels are represented as pursuing the rebel host with fire and thunderbolts down through Chaos, even to the gates of Hell, as being contrary to the account which the Angel Raphael gives to Adam in the sixth book. And it is certain that these good Angels are ordered to stand still only, and behold, and the Messiah alone expels them from Heaven; and after He has expelled them, and Hell has closed upon them, B. vi. 880.

“Sole victor from the expulsion of his foes
Messiah his triumphal chariot turned,
To meet him all his Saints, who silent stood
Eye-witness of his Almighty acts,
With jubilee advanced.”

These accounts are plainly contrary the one to the other; but the author does not therefore contradict himself, nor is one part of his scheme inconsistent with another. For it should be considered who are the persons that give these different accounts. In B. VI, the Angel Raphael is the speaker, and therefore his account may be relied upon as the genuine and exact truth of the matter. But in the other passages Satan himself, or some of his angels, are the speakers, and they were too proud and obstinate even to acknowledge the Messiah for their Conqueror; as their rebellion was raised on His account, they would never own His superiority; they would rather ascribe their defeat to the whole host of Heaven than to Him alone; or if they did imagine their pursuers to be so many in number, their fears multiplied them, and it seems admirably to express how much they were terrified and confounded. In B. vi. 830, the noise of His chariot is compared to the sound of a numerous host; and perhaps they might think that a numerous host were really pursuing them. In one place indeed we have Chaos speaking thus, B. ii. 996.

“And Heaven-gates
Poured out by millions her victorious bands
Pursuing.”

But what a condition was Chaos in during the fall of the rebel Angels? B. vi. 871.

"Nine days they fell ; confounded Chaos roared,
And felt tenfold confusion in their fall
Through this wild anarchy, so huge a rout
Incumbered him with ruin."

We must suppose him therefore to speak according to his own frightened and disturbed imagination ; he might conceive that so much

"Ruin upon ruin, rout on rout,"

could not all be effected by a single hand : and what a sublime idea must it give us of the terrors of the Messiah that He alone should be as formidable as if the whole host of Heaven were pursuing ! So that this seeming contradiction, upon examination proves rather a beauty than a blemish to the poem."—*Newton*.

l. 170.—*Ministers*=delegates ; agents. Psalm, civ. 4, "Who maketh his Angels Spirits ; his ministers a flaming fire."

l. 171.—*Sulphurous*=like sulphur. Sulphur is a simple mineral substance of a yellow color, brittle, insoluble in water, easily fusible and inflammable ;—called also *brimstone*, that is *burnstone*, from its great combustibility. It burns with a blue flame, and a peculiar suffocating odour.

l. 172.—*Laid*=stilled, Cp. "Par. Reg." iv, 429. Cp. Horace (Odes, i. 9, 10), and

"When all the winds are laid."

Tennyson's Translation from Iliad.

l. 173.—*Precipice*=steep height. Lat. *præceps*, headlong—*præ*, and *ceps*, for *caput*, head.

l. 175.—*Winged with red lightning*.]—An allusion to the feathering of arrows.

l. 176.—*Hath spent his shafts*.]—Milton very often determines the person of his pronoun with a tacit reference to the gender of the corresponding Latin word. Thus *his* in this line refers to thunder, which, according to our idiom, would properly be neuter, but the corresponding word in Latin, *tonitus*, is masculine. Again in l. 592 of this same book he says, "His (Satan's) form had not lost all her original brightness," where he makes the pronoun feminine, because *forma* in Latin is so. In the same way in l. 673, he uses *his* referring to hill, because *collis* or *mons* is masculine in Latin. When he departs from

this rule, it is in favor of the nature of the thing itself, irrespective of the word by which it is expressed ; thus in lines 351-352, he says :

"A multitude like which the populous North
Poured never from *her* frozen loins."

Where the idea of "Mother of nations", or *officina gentium*, workshop of nations, evidently determines him to use the feminine gender. (For an account of the populousness of ancient nations, see Hume's *Essays*.)

So also in Shakespear.

"There's not the smallest orb which thou behold'st
But in *his* motion like an Angel sings
Still quiring to the young-eyed cherubim."

But *his* in the verse may also be a personification, and mean the God of thunder, when the meaning would be—"perhaps the thunder has exhausted all the arrows in the Almighty's quiver."

l. 177.—*To bellow through the vast and boundless deep.*—*Bellow* is from the Saxon "*bellan*," to roar like a bull, and the whole line is happily expressive. The words as mere words, give a certain idea of sound and space, and are either here of set purpose, or, with the unconscious felicity of high genius, made "an echo to the sense." On this line the Richardsons well remark, "Who that reads this, does not hear such thunder (as ?) he never conceived before ?" Tennyson has used the same word as well as the word "*boom*" with great effect in his *Ode on the Duke of Wellington*, when speaking of the volleying cannon, he says :

"For many a time, in many a clime,
His Captain's ear has heard them *boom*,
Bellowing victory, *bellowing* doom."

„—*vast and boundless.*—The word *vast* here signifies *waste* : Latin *vastis*. Its modern meaning would allow it no force in the expression *vast and boundless*.

In this line we seem to hear a thunder suited both to the scene and the occasion, incomparably more awful than any ever heard on earth, and the *thunder wing'd with red lightning* is highly poetical. It may be observed here, that the thunder of Milton is not hurled from the hand like Homer's, but discharged like an arrow. Thus in B. vi. l. 712, the Father, ordering forth the son for the destruction of rebel Angels says,

"Bring forth all my war, my bow and thunder."

as if, jealous for the honor of the true God, the poet disdained to

arm him like the God of the Heathen. So in Psalm vii. 12, it is said—"If he turn not he will whet his sword; he hath *bent his bow* and made it ready; he ordaineth his *arrows* against the persecutors."—*Cowper*.

l. 178.—*Let us not slip th' occasion.*—Keightley thinks that the more correct expression would be, "Let us not (let) slip the occasion"—*Ne occasionem omittamus*.—But Macduff says, "I have almost slipt the hour" (*Macbeth*, ii. 3.), and in "*Comus*" 743 the omission of "let" would make the line correct in metre.

„—*occasion*=*opportunity*. Lat. *occasio*—*occido*—*ob*, in the way of, and *cado*, *casum*, to fall.

"Because of the money that was returned in our sacks at the first time are we brought in; that he may seek *occasion* against us, and fall upon us, and take us for bondmen."—*Genesis*, xliii. 18.

"Let me not let pass
Occasion which now smiles."—*Par. L.*, ix. 480.

"I'll take the *occasion* which he gives to bring
Him to his death."—*Waller*.

l. 179.—*Satiate fury.*—*Satiate*, full to satiety; glutted, *i. e.*, rage or fury that has obtained its object, or at any rate spent its force.

l. 180.—*Forlorn and wild.* *i. e.*, the waste and wild of verse 60. Forlorn (Germ. *Verlohren*) is, totally lost, abandoned, and hence here, desert, empty.

l. 182.—*Save.*—Properly an imperative verb governing the succeeding noun clause.—*What*, objective to *casts*; or adjective to the objective noun *light* understood; the sense being "save what pale and dreadful light," &c.—*Hunter*.

l. 183 —*Pale*] —The effect of such light on the human countenance.

„—*tend*=bend our flight, or course.

„—*tossing*=rolling; heaving.

l. 185.—*There rest, if any rest can harbour there.*—The turn of the words in this verse, resembles a passage in Shakespear's *Richd. II.*, v. 1.

"Here let us rest, if this rebellious earth
Have any resting."

l. 186.—*Afflicted*=discomfited. Lat. *afflictus*, routed, ruined, cast down, battered, utterly broken. Cp. *Par. L.*, iv. 939.

„—*Powers*=Forces, as

“The gentle Archbishop of York is up,
With well-appointed *powers*.”—2 Henry IV., i 1.

1. 187.—*Offend*=annoy; put difficulties in the way of.

1. 189.—*Dire calamity*.] *dire*=ill-omened; portending evil. *Calamity*, from the Latin *calamus*, a reed, or stalk of corn, would mean etymologically, the misfortune inflicted on the farmer by a storm which broke the stalks of corn, and so prevented it from ever ripening; but the word now means any kind of crushing misfortune. The phrase “*dire calamity*,” therefore not merely includes present suffering, but indicates that more remains behind.—*Connon*.

1. 190.—*Reinforcement*=additional strength,—morally.

1. 191.—*If not*, is the same as, or else; otherwise: Lat. *sin minus*. “What reinforcement;” to which is returned, “If not,” a vicious syntax. If none, would be proper.

The sentiment in this verse may be referred to Seneca's *Medea*, ver. 163:—

“*Qui nihil potest sperare, nihil desperet.*”

1. 157-191.—PARAPHRASE.—Fallen Cherub! know that it is wretched to be wanting in strength, whether in action or endurance; but be certain of this, that to perform any thing agreeable will never be our work, but that our only satisfaction will always be to effect mischief, since that is the contrary to the choice or pleasure of that high Power against whom we strive. If then his foresight seek to produce good out of evil, it must be our endeavour to counteract that object, and still out of good to discover means of promoting evil,—an endeavour which may often end with advantage, so as probably shall vex him, unless I am mistaken (naturally, “if I fail not to find means of evil;”) and interrupt his most secret purposes of their intended object. But see! the angry Conqueror has summoned those delegates of his vengeance and pursuit back to Heaven's gates: the sulphurous hail, violently projected after us, being now subsided, has stilled the fiery flood which received us as we fell into it from Heaven's steep height; and the thunder (like an arrow) feathered with red lightning and rushing violence, has perhaps exhausted all his darts, and ceases to roar over the whole extent of the waste and infinite abyss. Let us not allow the opportunity to escape, whether our Enemy grant it to us out of scorn, or gluttoned rage. (*i. e.*, rage that has obtained its object.) Dost thou not see that gloomy plain empty and void, the abode

of desolation, destitute of light, except what the feeble rays of these discoloured flames shed a wan and hideous dusk? Let us bend our course thither from the violent agitation of these fiery waves; there let us rest, if any rest can abide there, and, rallying our discomfited forces, consider in what manner we may from this time forth give our Enemy the greatest annoyance; in which way restore the loss we have suffered; how overcome this terrible disaster; what additional strength (morally) we may obtain from hope; otherwise, what decision may be arrived at from our utter helplessness.

l. 192.—*Thus Satan.*]—Thus spoke Satan: a common ellipsis in epic poetry.

l. 193.—*Uplift*, for uplifted. Milton frequently abridges the participle perfect of its last syllable, by this, and a multitude of such artifices, giving his language an air of novelty, (Cp. Psalm xxiv. 7.) Elsewhere Milton uses “lifted,” as does Shakespear.

„—*eyes that sparkling blazed.*]—Spenser's more elaborate account of the Dragon's eyes, was probably in Milton's mind. (Faëry Qu., i. 11, 14.

“His blazing eyes, like two bright shining shields,
Did burn with wrath and sparkled living fyre.”

l. 194.—*His other parts besides prone on the flood.*]—That were besides, *i e.*, forming the continuation of his person. Milton here imitates Virgil's description of the serpents that killed Laocoon.—Æn., ii. 205-208.

Trans.—“Laocoon, ordained Neptune's priest by lot, was sacrificing a stately bullock at the altars set apart for that solemnity; when, lo! from Tenedos (I shudder at the relation) two serpents, with orbs immense. bear along on the sea, and with equal motion shoot forward to the shore; whose breasts erect amidst the waves, and crests bedropped with blood, tower above the flood; their other parts sweep the sea behind, and wind their spacious backs in rolling spires. A loud noise is made by the briny ocean foaming: and now they reached the shores, and suffused with fire and blood as to their glaring eyes, with quivering tongues licked their hissing mouth.”

These lines throw light upon the simile in B. ii. l. 636, where Satan is compared to a “fleet hanging in the clouds.”

„ *prone* = flat; prostrate; stretched listlessly; bending forward with the face downward. Lat. *pronus*, from *pro*, before; akin to Gr *prēnēs*, prone.

l. 195. — *Extended.*]—Perfect participle, describing parts

„—*long and large.*]—The word “large” does not mean *bulky*, but *wide*, as in the meaning of the French word *large*. The French phrase is, “au long et au large,” that is, *far and wide*.

l. 196. — *Lay floating many a rood.*]—A rood being the fourth part of an acre, the bulk of Satan must have been expressive! A giant in Virgil, is said to have covered nine acres of ground.

„—*rood*, is objective to *over* understood, *as*, adverb to *huge*

l. 197 — *Whom*, those *whom* the fables of Greece *Whom* is objective to name.

l. 198 — *Titanian or Earth-born.*] — Cp. *Æneid*, vi. 580.

Here Milton commences that train of learned allusions which was among his peculiarities and which he always makes poetical by some picturesque epithet or simile.

The Titans fabled as the sons of *Cœlus* and *Terra* (Gr. *Uranus* and *Gaia*, i. e., Heaven and Earth, hence *Earth-born*) among whom were *Briareus* with his fifty heads and hundred hands like those of a Dragon. The Titans were of gigantic stature, and celebrated for their war against the gods. On being conquered by Jupiter, *Typhon*, the terror of the gods, was said to have been thrust under *Ætna*, or by some authorities to have been confined in a cave near *Tarsus* in *Cilicia*, which city is famous, among other things, as the birth-place of the Apostle Paul. The two, *Briareus* and *Typhon*, are confounded by some of the ancients, as they are by Milton.

l. 200-202. — *Or that sea-beast Leviathan, &c.*]—“What a force of imagination is there in this last expression! What an idea it conveys of the size of that hugest of created beings, as if it shrunk up the ocean to a *stream*, and took up the sea in its nostrils as a very little thing.”—*Hazlitt*.

The *Leviathan* mentioned in *Job* xli. 1, is used to denote the crocodile if the opinion of the best biblical critics may be relied on, and Milton describes it in the same manner, partly as a fish, and partly as a beast, and attributes scales to it, but as there are no crocodiles on the coast of Norway, Milton would seem to designate by it some animal much larger than the crocodile, (the whale) an inhabitant not of rivers but of the ocean, and of such dimensions as to be easily mistaken for an island. The crocodile is too small and agile an animal to answer the description here.—*Newton*.

Another critic has it in this way.—Some consider the Leviathan of the book of Job to be the crocodile; others, the whale. Milton applies the name to neither of these animals, but ventures to suppose the Leviathan to be “him haply” whom seamen speak of as being sometimes mistaken for an island. The poet here refers to what Olaus Magnus says of the Norwegian sea-monster called the kraken, *viz.* that it sometimes rises to the surface, having its back so covered with sand that seamen suppose it to be land, and in stormy weather cast anchor on it, &c. See Pontoppidan’s “Natural History of Norway,” part ii. chap. 8. See also Par. L., B. vii. 410-415.

l. 202.—*Created hugest, that swim the ocean stream*]—“The author, speaking of a vast creature, speaks in numbers suited to the subject, and gives his line a singular and strange movement, by inserting the word *hugest* where it may have the clumsiest effect. He might easily have said in smoother verse,

“Created hugest of the ocean stream;”

but smoothness was not the thing to be consulted when the Leviathan was in question. In like manner, speaking of larger fishes, book vii. 410, he says:—

“part, huge of bulk,
Wallowing unwieldy! enormous in their gait,
Tempest the ocean.”

What man of true taste would exchange such cumbersome verse, on such an occasion, for the most musical that ever was written? —*Cowper*.

Line 202 has been objected to as inharmonious; but it is meant “to labor and move slow,” in sympathy with subject. The same sort of adaptation is visible in line 209, which by its great length and peculiar structure suggests the idea of immense size.—*Connon*.

„—*ocean stream* is an Homeric phrase, *Iliad* xiv. 245, xx. 7. Cp various readings, *Comus*, opening speech. The phrase is common to our poetry. *History of Orlando Furioso*, 4to. 1559.

“To burst the billows of the ocean sea.

And in Drummond’s poems 1616, Part II.

“And too long painted on the ocean streames.”

l. 203.—*Him haply slum’ring on the Norway foam*.]—This simile is most happily introduced, and finely chosen by the poet for the relief of his reader, who feels his imagination refreshed by such a sudden removal from the scenes of fire to the shores of the ocean.

„—*Him*, objective to deeming, l. 205.

„—*foam*=a rough and troubled sea worked up into froth or foam by the winds. The hugeness of the Leviathan is indicated by his floating in calm slumber on a foaming or stormy sea.

l. 204.—*Pilot*=master—the original sense of the word. One whose office or business it is to steer or conduct vessels in and out of harbours, or wherever the navigation requires local knowledge. Colloquially—A guide, conductor. Old Fr., *pile*, a ship.

„—*night foundered*=benighted; overtaken by the bewildering darkness of the night; gone astray by night, and unable to make out the right way. It is a nautical term. Hume and Todd are not right to suppose that it is a metaphor taken from a *foundered horse* that can go no further. Founder (from Fr *fondre*) is to sink from springing a leak, and is improperly used here.—*Keightley*.

„—*skiff*=a little boat.

l. 205.—The story rests on the authority of Olaus Magnus (whose history of the Northern Nations was translated into English in 1658) and Hakluyt.

„—*island*, objective by apposition to *him*, l. 203; or the indirect object to deeming.

„—*as seamen tell*.]—Words well added to obviate the incredibility of casting anchor in this manner.

l. 206.—*In his scaly rind*.] *i. e.*, in the part of it that was under the waters. “Scaly rind” is but a poetic figure to express the rough, wrinkled, hard skin of the whale.

l. 207.—*Moors by his side under the lee*=Anchors by his side under wind. Mooring at sea is the laying out of anchors in a proper place for the secure riding of a ship.

The lee shore is that on which the wind blows, so that to be *under the lee of the shore* is to be close to the weather shore, or under wind.—*Warton*.

Lee is the sheltered side of a ship or what is opposite to the weather side. When a ship is *under the lee of a shore*, the wind is blowing off shore; when she is *on a lee shore*, it is blowing on the land. See the story of Sindbad the sailor—first voyage.—*Arabian Nights Entertainments*.

"Milton, as Dr. Newton here insinuates, has indeed been charged with an affectation of technical *terms*; but his use of the word *lee* in this place seems no proof of it. What other word could he have found in our language, by which to express the situation intended? and was not such a word (of maritime use indeed, but almost universally understood in our country) to be preferred to a tedious circumlocution?"—*Cowper*.

l. 208.—*Invests the sea, and wished morn delays*]—*Invests*, i. e., clothes in the original Latin sense. *Invests the sea*, is a phrase often used by the poets who call darkness the mantle of the night, with which she invests the earth.—B. ix. 52.

"Night's hemisphere had *veil'd* the horizon round."

Again B. iii. 10.

"as with a mantle didst *invest*
The rising world of waters dark and deep."

Milton in another place has another such beautiful figure, and truly poetical, when speaking of the Moon.—B. iv. 609.

"And o'er the dark hor silver mantle *threw*."

According to Connon the passage may be thus explained—while night covers the sea "as with a garment," and delays, or keeps back, the wished-for morning—or if delays be considered an intransitive verb, the latter clause would be equivalent to the wished-for morning *lingers*, or seems dilatory.

l. 209.—*So stretched, &c.*]—The length of the verse consisting of so many monosyllables, and pronounced so slowly, is excellently adapted to the subject it would describe. The tone is upon the first syllable in this line, the "Arch-Fiend lay," whereas it was upon the first syllable of the word in ver. 156, "th' Arch-Fiend reply'd, a liberty that Milton sometimes takes to pronounce the same word with a different accent in different places.

l. 210.—*Chained on the burning lake.*]—We are not told how he loosed himself. The poet was led into the employment of this term by his servile adherence to the letter of scripture. 2 Peter ii. 4, "God spared not the angels that sinned, but cast them down to Hell, and delivered them into chains of darkness." Also Jude, 6.—*Keightley*.

l. 211.—*Had*, for should have.

„—*but that the will, &c.*]—"This is a material part of the poem; and the management of it is admirable. The poet has

nowhere shown his judgment more than in the reasons assigned, on account of which we find this rebel released from his "adamantine chains," and at liberty to become the great, though bad agent of the poem. The finely plain and majestic language in which the reasons are assigned may also be noticed."—*Dunster*.

1. 214.—*Reiterated*=repeated again and again. Lat. *re*, and *itero*, to repeat.

1. 215.—*Heap on himself damnation.*]—Here Milton seems to have had in view Romans ii. 5, "But after thy hardness and impenitent heart treasurest up unto thyself wrath against the day of wrath, and revelation of the righteous judgment of God."

„—*damnation*=sentence or condemnation to eternal punishment. Lat. *damno*, to undo, to ruin.

"Wickedness is sin, and sin is *damnation*."—*Shakespear*.

"He that hath been affrighted with the fears of hell or remembers how often he hath been spared from an horrible *damnation*, will not be ready to strangle his brother for a trifle,"

Jeremy Taylor, Worthy Communicant.

1. 217.—*But*, adverb to *served*.

1. 219.—*On Man*=Towards, like the Latin *erga*. *On* expresses relation between *poured* and *himself*.

1. 220.—*Confusion*, objective to *bring forth*.

1. 221.—*Forthwith upright he rears, &c.*]—"The whole part of this great enemy of mankind is filled with such incidents as are very apt to raise and terrify the reader's imagination. Of this nature is his being the first that awakens out of the general trance with his posture on the burning lake, his rising from it, and the description of his shield and spear. But no single passage in the whole poem is worked up to a greater sublimity than that wherein his person is described in those celebrated lines":—

"Ho above the rest
In shape and gesture proudly eminent
Stood like a tower" &c.—*Addison*.

1. 222.—*On each hand the flames driven backward, &c.*]—See the achievement of Britomart in Spenser, *Faer Qu.* iii. xi. 25. The circumstance of the fire mixed with a most noisome smoke, which prevents her from entering into the house of Busyrane, is, I think, an obstacle which we meet with in "The Seven Champions of Christendom." And there are many instances in this

achievement parallel to those in the adventure of the Black Castle and Enchanted Fountain:—

“Therewith resolved to prove her utmost might,
Her ample shield she threw before her face,
And her sword's point directing forward right
Assay'd the flame; the which eftesoonos gave place,
And did itself divide with equall space,
That through she passed; as a thunder-bolt
Pereeth the yielding ayre,” &c.

Milton, who tempered and exalted the extravagance of romance, with the dignity of Homer, has given us a noble image which like Spenser's seems to have had its foundation in some description which he had met with in books of chivalry.—*Warton*.

l. 223.—*Spires*.]—any thing curled, or wreathed and tapering; a winding line like the threads of a screw. Lat. *spira*; Gr. *speira*, akin to *eiró*, to fasten together in rows.

„—*rolled*, perfect participle, describing *flames*, l. 222.

l. 225.—*Steers*.—[A. S. *steoran*, *styrán*, old Ger. *stiuran*, Ice. *styra*, to guide.]—Directs; guides; (originally used of a *ship*, but applied to other things).

“A comely palmer, clad in black attire,
Of ripest years, and hairs all hoary gray,
That with a staff his feeble steps did *steer*,
Lest his long way his aged limbs should tire.”
Spenser.

“The ship was *steered*, the harbour cleared,
Merrily did we drop;
Below the kirk below the hill,
Below the lighthouse top.”
Coleridge. The Ancient Mariner.

l. 226.—*Incumbent* = supported or buoyed up. Lat. *incumbo*, comprehended of *in*, and *cumbo*, to lie down: hence, resting upon, lying upon.

“With wings expanded wide ourselves we'll rear,
And fly *incumbent* on the dusky air”
Dryden.

l. 227.—*That felt unusual weight*.] Means weight to which it was not used, or greater weight than ordinary. The conceit of the air's feeling weight is borrowed from Spenser's description of the “Old Dragon.”

“Then with his waving wings display'd wyde,
Himselfe up high he lifted from the ground;
And with strong flight did forcibly divyde
The yielding *ayre*, which nigh too feeble found
Her fitting parts and element unsound,
To beare so great a weight,”—*Thyer*.

"The superiority of Milton in nerve and compression is striking. Spenser breaks his descriptions into many parts, by which he distracts his pictures; and I must advocate the dignity of blank verse over the diffuseness of Spenser's stanza."—*Brydges*.

1. 229.—*With liquid fire.*]—This phrase is also in Shakespear's "Othello" v. 2. and in Crashaw's sacred poems. Milton repeats it. But it is observed by Mr Dunster that the lake burning with "liquid fire" is palpably Ariosto's "bollenti stagni," of wicked souls. *Orl. Furi. C. B. 36.*—*Todd*.

1. 230.—*And such appeared*]—And that appeared such: and which land in its color, had such an appearance as the "singed bottom all involved with stench and smoke," afterwards mentioned.

1. 231.—*Of subterranean wind.*]—Dr. Pearce conjectures that it should be read "winds," because it is said "aid the winds" afterwards; and the conjecture seems probable and ingenious.

1. 232.—*Torn from Pelorus.*]—Here again Milton brings in his learned allusions and illustrations: the picture is highly poetical and sublime.

Pelorus, now called Cape Faro, in the straits of Messina, one of the three headlands forming the triangular points of Sicily (Trinaeria). The frequent occurrence of earthquakes in Sicily owing to the eruptions of Mount *Ætna* suggested the allusion in the text.

1. 233.—*Thund'ring Ætna*, is a Virgilian epithet (*Æneid* iii. 371.) *Ætna* is a well-known volcanic mountain on the east coast of Sicily. The town of Catania, in 1693, was nearly destroyed by the violent earthquakes that accompanied an eruption of this mountain.

„—*combustible* = capable of catching fire. Lat. *comburo*, *combustus*, to consume—*com*, intensive, and *buro*, *uro*, to burn—Gr. *pur*, fire.

1. 234.—*Fuelled* = stored with fuel, materials for fire: (from the Fr. *feu*).

„—*conceiving fire*—catching fire, igniting: from the Latin phrase *concipere ignem flammam*.

1. 235.—*Sublimed.*]—Projected upwards, forced on high by the violence, or explosive force of the mineral substances (bitumen, sulphur, &c.) ignited within. *To sublime*, is a term of art in Chemistry, and opposed to precipitating; the finer and more

subtle parts are by fire separated, and mounted, and receive greater force. (Lat. *sublimo*).

„—*aid the winds.*] *i. e.*, increase the violence of the winds. The reference to the winds is the more appropriate, as it was in this part of the world that they had their home, according to the ancient mythology.

l. 236.—*All involved with stench and smoke.*]—The more correct expression would be involved in; but *with*, in our old writers, is synonymous with both *in* and *by*.

l. 237.—*Of unblest feet.*]—“All this is too far detailed, and deals too much with externals; we feel rather the form of the fire-waves than their fury, we walk upon them too securely, and the fuel, sublimation, smoke, and singeing, seem to me images only of partial combustion; they vary and extend the conception, but they lower the thermometer. Look back, if you will, and add to the description the glimmering of the livid flames; the sulphurous hail; and red lightning; yet altogether, however, they overwhelm us with horror, fail of making us thoroughly unendurably hot.” Now hear Dante:

Foriami 'l Sole in su l'omero destro,
Che già, ruggiando, tutto l'Occidente
Mutava in bianco aspetto di cilestro:
Ed io facea con l'ombra più rovente
Parer la fiamma.”—(Purg. XXVI. 4, 8.)

“That is a slight touch; he has not gone to *Ætna* nor *Pelorus* for fuel; but we shall not soon recover from it—he has taken our breath away and leaves us gasping. No smoke or cinders there. Pure, white hurtling, formless flame; very fire crystal, we cannot make spires or waves of it, nor divide it, nor walk on it, there is no question about singeing soles of feet. It is lambent annihilation.”—*Ruskin, Mod. Painters*, Pt. iii. 2, 3.

l. 239.—*Both*, plural pronoun, nominative absolute.

„—*scaped the Stygian flood.*]—The infernal lake. *Styx* is the name of the principal river of the nether world, the fabled realm of *Pluto*, round which it flows seven times. *Cocytas* is a branch of the *Styx*. “Escaped the Stygian flood” is equivalent to “having got out of the nether regions.”

l. 240.—*Gods*, appositive complement to *escaped*, explaining *both*.

l. 241.—*Not by the suffrance of supernal power.*]—To which cause alone the poet himself ascribes it a little before. See lines 211, 212.

„—*suffrance*=toleration, permission.

„—*supernal*=relating to things above, celestial. Lat. *super-nus*, *super*, above.

1. 242-270.—“*Is this the region, &c.*”]—“It is this image of mental energy, bearing up against the terrors of overwhelming power, which gives so strong a poetical effect to the description of Epicurus in Lucretius; and also to the character of Satan as conceived by Milton. But in all these cases the sublimity of energy, when carefully analysed, will be found to be merely relative; or, if I may use the expression, to be only a reflection from the sublimity of the Power to which it is opposed.” *Stewart's Philosophical Essays*.

1. 244.—*To change* here, is, to take in exchange for.

„—*gloom*, nominative of exclamation. The thing received is put first, in the Latin manner.—(Horace, Odes, iii. l. 47).

1. 246.—*Who now is Sovran.*]—So Milton spells it after the Italian *sovrano*, thus abridging the word.

1. 247.—*Farthest from him is best.*]—This is expressed from the Greek proverb—“Far from Jupiter, but far too from thunder.” *Farthest*, is an adjective used here as an abstract noun.

1. 248.—*Whom reason hath equalled.*]—“Whom” is here used as a compound relative for “him whom reason,” &c. “Reason,” in the sense of just and right. It may mean also the rule according to which they were constituted.

1. 249.—*Above his equals.*]—Above those who have right of sovereignty equal to his.

„—*Farewell, happy fields, &c.*]—The pathos in this passage is exquisite.

1. 250.—*Hail, horrors! hail.*]—His sentiments are in every way answerable to his character, and suitable to a created being of the most exalted, and most depraved nature. Such is that in which he takes possession of the place of torments.

“Hail, horrors! hail.”

And afterwards.

“Here at least
We shall be free, &c.”

Amid these impieties which this enraged spirit utters in other places of the poem, the author has taken care to introduce none that is not big with absurdity, and incapable of shocking a religious reader; his words, as the poet himself describes them,

bearing only a semblance of worth not substance. He is also with great art described as owning his Adversary to be *Almighty*. Whatever perverse interpretation he puts on the justice, mercy, and other attributes of the Supreme Being, he frequently confesses his omnipotence, that being the perfection he was forced to allow Him, and the only consideration which could support his pride under the shame of defeat. Nor must I omit that beautiful circumstance of his bursting out into tears, upon his survey of those innumerable spirits whom he has involved in the same guilt and ruin with himself.—*Addison*.

1. 251-260.—*And thou profoundest Hell, &c.*—These sentiments are what Bacon somewhere calls the *braveries*, i. e., boasts of the Stoics.

Here at least we shall be free, is eminently characteristic of the sect. They were independent of external circumstances, and could be happy any where,—even in the brazen bull of Phalaris. Their wise man—"the faultless monster that the world ne'er saw"—was absolutely free. "His actions are determined by his free will, with a power as irresistible as that by which universal nature is guided and animated. In the one, no less than in the other, freedom and necessity are one!"—See Brande's *Dictionary*, "Stoics."

1. 252.—*Receive thy new possessor.*—This passage seems to be an improvement upon the Ajax of Sophocles, where Ajax, before he kills himself, cries out much in the same manner to Darkness and Erebus to receive him.—*Sophocles, Ajax* 395.

1. 253.—*By place or time.*—Milton is excellent in placing his words, invert them only, and say by *time or place*, and if the reader has any ear, he will perceive how much the alteration is for the worse. For the pause falling upon *place* in the first line by *time or place*, and again upon *place* in the next line, "The mind is its own place," would offend the ear, and therefore is artfully varied.

1. 254.—*The mind is its own place.*—This maxim was the great foundation on which the whole system of Ethics of the Stoics, the most obstinate and uncompromising sect of all the old philosophers, was built, who often carried it to a preposterous extent. It is here quite characteristic of the doggedness and vanity of Satan. Horace in ridicule of the maxim. represents a stoical cobbler as maintaining that he was a king.—(B. i. Sat. 3.)

Shakespear says in "Hamlet :"

"There is nothing good or evil, but
Thinking makes it so."

1. 255.—In Christopher Marlowe's "Tragical History of Dr. Faustus" occurs a passage which the commentators have pointed out as having suggested a striking figure to Milton, though the discovery is one which would be made by any reader of the two poets. After Mephistophiles has informed Faustus that he is for ever damned in Hell with Lucifer, the following dialogue occurs :—

Faust.—How comes it then, that thou art out of Hell?

Meph.—Why this is Hell; nor am I out of it.
Think'st thou that I that saw the face of God,
And tasted the eternal joys of Heaven,
Am not tormented with ten thousand Hells
In being deprived of everlasting bliss?

This passage immediately brings to mind familiar lines in *Paradise Lost*, but especially the one—B. iv. l. 75.

"Which way I fly is Hell; myself am Hell."

1. 257.—*All but less than he.*]—The construction perhaps is not very obvious; but seems to be this: "What matter where I am, so I be still the same, and what I should be in every respect, this one particular excepted, that I am less than he, whom thunder hath made greater?" Some commentators give to *all but* the sense of *albeit*, i. e., although.

„—*what*, appositive complement to *should be*, in concord with *I*.

1. 260.—*Here for his envy.*]—This is not a place that God should envy us, or think it too good for us; and in this sense the word is used in several places of the poem, and particularly in B. iv. 517, viii. 494, ix. 770.

1. 261.—*In my choice* = according to my liking or fancy.

1. 262.—*To reign is worth ambition.*]—*Worth*, adjective for worthy. *Ambition*, from *ambi*, about, *io*, *itum*, to go, means *love of power*, because in ancient Rome, candidates for any public office had to go about soliciting votes. *Ambition*, objective to of understood.

1. 263.—*Better to reign in Hell, than serve in Heaven.*]—There is a story that as Cæsar was crossing the Alps he passed by a small barbarian town which had very few inhabitants, and was a miserable place, on which his companions jocosely observed. They did not suppose there were any contests for honors in such a place as that, and struggles for the first rank, and mutual jealousy of the chief persons: on which Cæsar earnestly remarked, "I would rather be the first man here, than the second at Rome."—*Plutarch's "Life of Cæsar," by Long.*

The reader will observe how properly the saying is here applied, and accommodated to the speaker. It is here made a sentiment worthy of Satan, and him only. Cp. Fletcher's "Locusts," 1627. p. 37.

"Thus fell this Prince of darkness, once bright
And glorious starre :
To be in Heaven the second he disdains
So now the first in Hell and flames he reigns,
Crowned once with joy and light, now crowned with fire and
pains."

In Christopher Marlowe's "Tamburlaine the Great," the aspiring shepherd holds that a god is not half so glorious as a king; and in words which have been altered by Milton only to the extent of taking the nether regions instead of Paradise for his fine declaration. Tamburlaine proceeds to say,—

"I think the pleasure they enjoy in Heaven
Cannot compare with kings' joys in Earth."

It is more than probable that these and the immediately succeeding lines in the drama, rang in the later bard's ears when he wrote that it was

"Better to reign in Hell, than serve in Heaven."

How different from the ambition of the Psalmist!

"I had rather be a door-keeper in the house of my God, than to dwell in the tents of wickedness."

Again Shakespear, Henry VIII.

"Cromwell! I charge thee fling away ambition.
By that sin fell the Angels; how can man then,
The image of his Master, hope to win by 't."

l. 266.—*Astonished*]—Fr. *estonner*, Lat. *attonare* (strengthened to *extonnare*.) So we use "thunderstruck," to signify a high degree of astonishment. But probably the root *ton* in *attonitus* is used rather as the representative of a loud overpowering sound in general than specially of thunder. Thus we have *din*, dint, dum, dunt, (a blow or stroke) A.S. *Stunian*, Germ. *orstannen*. Cp. l. 317, and Daniel, viii. 27.—*Wedgwood*.

„—*oblivious pool*, not strictly so as Lethe in ii. 582, but an epithet applied from the circumstance of their lying thus obviously stunned, and insensible. *Oblivious*, causing forgetfulness, as in Shakespear's "Macbeth."

"Some sweet *oblivious* antidote."

l. 267.—*call*, and wherefore call we them not.

1. 242—270.—PARAPHRASE.—Then the lost Arch-Angel said — “Is this the sphere, this the soil, the climate, and the abode that we must take in exchange for Heaven? This lamentable shade for that heavenly light? Let it be so! because he who now is supreme in power can adjust and enjoin what shall be deemed equitable: it is best for us to live furthest from him to whom by just right we are equal, and whom force alone has raised to supremacy over his equals. Adieu, smiling plains, where joy perpetually dwells! Welcome horrors! Welcome thou nether regions! And thou deepest Hell accept thy new possessor! One who brings with him a mind which neither place nor time can change! The mind is its own place, and can make within itself a Heaven amidst Hell, or a Hell amidst Heaven. Of what consequence is it where I am, if I continue always to be the same, and be what I ought to be. in every respect, this one particular excepted, that I am less in force than he whom thunder only has made superior? Here at least we shall be free; this is not a place that God should envy us, or think it too good for us; he will not cast us out from this place; here we may safely reign; and, in my opinion to reign is worthy of ambition even in Hell: it is better to reign in Hell than do duty in Heaven! But why then do we allow our trusty friends, the companions and joint sufferers with us in our loss, to lie stunned and insensible on the oblivious pool, and wherefore call we not them to participate with us part of whatever work we may have to perform in this miserable abode; or once more to attempt with arms reassembled what may not be recovered in Heaven, or what additional loss we may sustain in Hell?”

1. 271.—*Beëlzebub*.]—From Matt. xii 24, we learn that Beëlzebub is the name assigned to the Prince of the Devils, though Milton here assigns him the second rank. A great deal of (useless?) learning has been expended in determining whether the name ought to end with a *b*, or an *l*; with what result the curious reader will see in Kitto's *Cyclopædia*. See note under line 81.

1. 273.—*Foiled*=defeated; rendered vain or nugatory; baffled.

“And by a mortal man at length am *foiled*.”—*Dryden*.

“Her long locks that *foil* the painter's power.”—*Byron*.

The word seems to be derived from the Fr. *fouler*, to tread; or trample under one's feet; to press; to oppress.

1. 274.—*liveliest pledge*=sweet warrant; security: so the Scripture speaks of a *lively* hope.

1. 276.—*and on*=more particularly on.

„—*edge of battle*.]—Perhaps the poet had in mind Virg. *Æn.* ix. 528.

“Et mecum ingentes oras evolvite-belli.”

Trans.—And trace with me the vast outlines of the war.

Or after all may not the *edge of battle* be expressed by the Latin *acies*, which signifies both the edge of a weapon, and also an army in battle array? The author himself would incline one to think so by his use of the metaphor in another place—B. vi. 108.

“On the rough *edge* of battle ere it joined.”

See 1. Hen. IV. A. i. S. 1.

“The *edge* of war like an ill-sheathed knife
No more shall cut its master.”

See also 2. Hen. IV. A. i. S. 1.

“You knew he walked o’er perils on an *edge*,
More likely to fall in, than to get o’er.”

Hunter is of opinion that “*edge of battle*” seems to mean here simply the front line of the embattled host where Satan as leader, boldly faced the peril. Elsewhere (B. vi. 108,) Milton speaks of the “rough *edge of battle*.”

The common supposition of the word *edge* implying allusion to the two meanings of the Latin *acies* does not seem well warranted.

„—*on*, expresses relation between *signal* and *edge*.

„—*perilous*=full of, attended with, or involving peril; dangerous; hazardous; full of risk; as a *perilous* undertaking; a *perilous* situation.

“’Tis chastity, my brother, chastity;
She that has that is clad in complete steel;
And, like a quiver’d nymph with arrows keen,
May trace huge forests, and unharbour’d heaths,
In famous hills, and sandy *perilous* wilds.

Milton, Comus, 420.

“Dictate propitious to my duteous ear,
What arts can captivate the changeful seer;
For *perilous* the assay, unheard the toil,
To elude the prescience of a God by guile.”

Pope, Translation, Odyssey, iv. 533.

l. 278.—*signal*.]—Objective in apposition to voice, l. 274.

l. 280.—*Grovelling*=wallowing in the fire.

1. 281.—*As we erewhile*=As we lay recently; not long ago. *Ere*, means before, and *while*, time, both of Saxon origin.

„—*astounded and amazed*.]—“Astounded” is probably connected with the verb to *stun*. See Richardson. They were stunned or rendered insensible by the fall, and when they recovered consciousness, very much “amazed” to find themselves where they were.

1. 282.—*Wonder*.]—Nominative of exclamation. Which was no wonder we having fallen from such a pernicious height.

„—*pernicious*=excessive. It may also mean destructive; ruinous; dangerous in the Latin sense.

„—*height*, in the objective case, *from* being understood after *fallen*. We have it again B. iii. l. 14: “Escaped the *Stygian* pool,” and in many other places. All words denoting measure or value, whether of time, space, or money, are capable of being put in the objective, a preposition being understood.

Connon's Eng. Gram., § 215.

1. 271=282.—PARAPHRASE.—So Satan spake and Beëlzebub thus answered him.

“Leader of those shining hosts which none except the Almighty could have defeated! Should they once hear that voice of thine their surest warrant of hope amidst fears and perils, heard so frequently in most desperate extremities, and on the dangerous front line of the embattled host when it furiously moved—that voice, that surest watchword in all violent onsets—they will speedily take fresh courage, and become reinvigorated; though they now lie wallowing in, and stretched out on that lake of fire, as we recently lay stunned by the fall, and very much amazed when recovering consciousness to find ourselves where we were; which was no wonder, we having fallen from such an excessive height.”

1. 284.—*Was moving*]—*i. e.*, began to move: a classical use of the imperfect.

„—*shield*, is in the nominative case absolute.

1. 285.—(Of) *ethereal temper*.]—*Temper*=Hardness, or composition. Cp. Par. L., iv. 812.

“Him thus intent Ithuriel with his spear
Touch'd lightly; for no falsehood can endure
Touch of celestial *temper*.”

1. 286.—*The broad circumference*

Hung on his shoulders like the moon.]—See the shield of Radegund. Faër. Qu. v., v. 3. Here Milton shines in all his majestic splendor: his mighty imagination almost excels itself. There is indescribable magic in this picture.—*Brydges*.

Homer compares the shield of Achilles to the moon simply considered, but the shield of Satan resembles the moon seen through the magnifying medium of a telescope ("optic glass.")

1. 287.—*Orb, objective to views.*

1. 288.—*Tuscan artist.*]—Galileo, a native of Florence, is here called an *artist*, because he constructed philosophical instruments. He applied the telescope to celestial observations, and discovered the rotation of the sun upon its axis. By these observations, he also discovered that the surface of the moon is diversified by hills, and valleys. He was persecuted and imprisoned by the Inquisition to the day of his death, for asserting that the earth revolved round the sun. Milton's personal interview with Galileo in Italy is thus described by himself in his *Areopagitica* or "Liberty of Unlicensed Printing": "There it was that I found and visited the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought." I know not, says a commentator, how it would look on canvas, but to the "mind's eye" there cannot be a finer picture than this interview between

"The starry Galileo with his woes,"

and young Milton, "the most accomplished Englishman that ever visited the classical shores of Italy." Milton's contempt of priestcraft and its natural concomitant, tyranny, which was beginning to appear before he set out on his travels, was nothing lessened, we may be assured, from the converse he held with "the Tuscan artist" when he heard him recount the years of suffering he had endured for (such a crime!) "thinking in Astronomy," which had been the study of his life, "otherwise" than a set of monks who were not bound to know that science, and who, in point of fact, knew little else—being, as Sallust says, *deditventri atque somno, indocti, incultique*.

1. 289.—*Fesole* or *Fiesoli*. is the hill three miles to the north-east of Florence. On it are the remains of the ancient town of Fæsulæ which commands an enchanting view of that city, and the *Val d'Arno* or vale of Arno. It was a favourite resort of the grandes of Florence for the enjoyment of rural contemplation, and is selected by Milton as a happy point for observing the phenomena of the heavenly bodies.

There is a spell sometimes even in the poet's selection of proper names : their very sound has a charm.

l. 290.—*To descry.*—Views in order to descry. Adverbial.

“And now their way to earth they had *descried*.”—Milton.

l. 291.—*spotty globe.*—Galileo's glass taught him to believe that the surface of the moon far from being smooth and polished, as was the prevalent opinion, really resembled our earth in its structure. He was able to trace the outlines of *mountains*, and other inequalities—hence “*spotty*.”

l. 292.—*spear*, is in the objective, being under the regimen of *with* in l. 295. He walked with his spear, compared with which the loftiest pine was but a wand, to enable him to support his uneasy steps, &c. Compare Tasso's Recovery of Jerusalem, B. iii. stanza xi.

“Mast-great the *spear* was which the gallant bore,
That in his warlike pride he made to shake,
As winds tall cedars toss on mountains hoar,” &c.

„—*the tallest pine hewn on Norwegian hills.*]—The hills of Norway barren and rocky, but abounding in vast woods, whence are brought masts of the largest size. Homer compares the club of Polyphemus to the mast of a ship. Milton seems however to have borrowed the idea of the “*spear*” from Cowley's *Dauides*, B. iii. The poet says of Goliath :—

“His *spear*, the trunk of a lofty tree,
Which nature meant some tall ship's mast to be.”

Milton here again enlarges on the idea of the great preceding poets, who had given their heroes a pine for their wands or spears.

l. 294.—*ammiral.*]—In this word as in *Sovran*, he followed the Italian orthography *amiraglio*, the principal vessel in a fleet.

By *ammiral* is meant any great ship. In this sense the word frequently occurs in Sir R. Hawkin's “Observations in his voyage to the South Seas,” Ed. 1622, fol. “The Admirall of the Spanish Armada was a Flemish shippe.” Again “The Admirall in which I came, a ship of about five hundredth tunnes.”—*Todd*.

Keightley says it is derived from the Arabic “Prince of Believers,” and the Spaniards understood by it simply “Commander” as in their title “Admiral of Castile.”

“The final *al*, is probably the Arabic article, and the *ad* or *al*

in *admiral*, almirante a corruption of the first syllable of *amir* or *emir*."—Wedgwood.

l. 296.—*marle*=parched soil : properly a calcareous earth possessing fertilising properties, and much used for manure.

l. 297.—*Heaven's azure*=The blue vault of Heaven.

l. 298.—*Smote on him sore besides*.]—The poet in other passages expresses the effect of violent heat by the verb *smite*. Thus, in B. iv. 244, he says,

"Both where the morning sun first warmly *smote*
The open field."

„—*vaulted*=arched. Italian *volta*, an arch.

l. 299.—*Nathless*.]—i. e., na th' less (Saxon) for *not the less*, nevertheless.

l. 300.—*Of that inflamed sea*.]—Milton sometimes cuts off the last syllable of the participle in *ed*, and sometimes as here, allows its complete pronunciation. It were to be wished that the practice of incorporating it with the preceding syllable by the absorption of the intermediate *e*—as in thrash'd, advanc'd, wreck'd, and other words of the like kind, had not so universally obtained, as it has. For the consequence is often a clutter of consonants with only a single vowel to assist their utterance, which has a barbarous effect both in the sound and in the appearance.—Cowper.

l. 301.—*legions*.]—We read of legions of angels in Matthew xxvi. 53.

Legion is literally a *body of troops levied*; in ancient Rome, a body of soldiers of from three to five thousand. Latin *legio*—*lego*, to choose, to levy. "Legion of honour," an order of merit instituted in France in 1802 by Napoleon I.

„—*entranced*=unconscious.

l. 302.—*Thick as autumnal leaves that strow the brooks*.]—The comparison of multitudes to leaves occurs in Homer, Virgil, and other ancient poets; but without any accompanying scenery as in Milton. The leaves "strow the brooks," as the angels covered the burning lake.

„—*leaves*, nominative to *lie* understood.

„—*strow*=cover, now generally written *strew*; in the Bible we have *straw*. Latin *sterno*, *stravi*.

l. 303.—*Vallombrosa*.]—The name is compounded of *vallis*

and *umbra*, means the vale of shades, just as *Valparaiso* means the vale of paradise. It is an "umbrageous valley" in Tuscany, about eighteen miles from Florence, remarkable for the cool shades afforded by the trees which grew there in great abundance. This is a favourite and oft-quoted passage. There is a tradition that Milton resided for some weeks in a convent on the summit of Vallombrosa. For an interesting description of the spot, see Mrs. Eaton's "Rome in the Nineteenth Century," vol. i., p. 21 (Bohn, 1852.) "We gazed with no common interest at the convent on its utmost summit, where our own Milton spent many weeks in retirement, and where he loved to meditate amidst the Etruscan ruins of its ancient city,

"At evening on the top of Fesole."

The long range of the snowy Apennines rose behind it, the glittering points of which seemed to pierce the bright blue sky; and the eye pursuing in imagination the upward course of the Arno through the wanderings of its beautiful vale, seemed to penetrate into the deep secluded recesses of Vallombrosa, amidst whose ancient woods and haunted stream the Muse once visited Milton in dreams of Paradise. The deep wintry snows of the Apennines at present barred all approach to the now-deserted convent; and we lamented that we were too late to see the autumnal beauty of the fallen leaf in Vallombrosa." No spot of his native land recalls our greatest poet so strongly to mind as the scenes in the vicinity of Florence, which he has consecrated in immortal verse; and the remembrance that Milton, in the days of his youthful enthusiasm, while yet the fair face of nature was open to his undarkened eye, had wandered in these delightful vales, felt all their enchantment, and drank inspiration from their beauty, gave them redoubled charms to our eyes.'

„—where the Etrurian shades high over-arch't imbower=where the Tuscan trees form bowers with their lofty over-arching branches.

l. 304.—or (*thick as*) *scattered sedge afloat*.]—Lay thick as scattered sedge lies floating on the surface. The Red Sea was called by the Hebrews *Yâm Sâf*, the sea of weeds.

l. 305.—*Orion armed*.]—The mighty Bœotian hunter was at his death placed among the stars, where he appears as a giant with a girdle and lion's skin, and *armed* with a sword and a mighty club. The constellation of Orion was supposed by the Ancients to be attended with stormy weather. It set at the beginning of November, when storms were frequent.

Trans.—"The south wind, the tempestuous attendant on the setting Orion, has sunk me also in the Illyrian waves."—*Horace, Odes*, i. 28, l. 21.

Trans.—"But you see, with what an uproar the prone *Orion* hastens on."—*Horace, Odes*, iii. 27, l. 18.

Trans.—"Hither our course was bent, when suddenly *tempestuous Orion* rising from the main, drove us on hidden shallows, and with southern blasts fiercely sporting, tossed us hither and thither over waves, and over pathless rocks, overwhelmed by the briny deep."—*Æneid*, i. 535.

Here again the poet introduces his learned historical allusions with a magnificent picture.

1. 306.—*Hath vexed the Red Sea coast.*]—The Red Sea abounds so much with sedge that Milton says "hath vexed (agitated) the Red Sea coast," particularly because the wind usually drives the sedge in great quantities towards the shore. *Red Sea*, used as an adjective in relation to *coast*, but as an antecedent noun in relation to *whose*.

1. 307.—*Busiris and his Memphian chivalry.*]—Means Pharoah and his host. As Pharoah was merely the general name of the kings of Egypt, he chooses to give this particular name (*Busiris*) of a tyrannic prince to him who acted with such cruelty towards "the sojourners of Goshen."—*Exodus*, xiv. 15.

The *Busiris* of Greek legend, was a fabulous king of Egypt said to have sacrificed all foreigners that visited Egypt. Hercules, on his arrival, was bound and led to the altar to receive the same treatment, but he burst his bonds and slew *Busiris*.

„—*Memphian.*]—From Memphis or Noph, in Lower Egypt, on the west bank of the Nile, the great city of the Pharaohs. It contained their palace, and the temples of Apis and Serapis. Cairo was afterwards built in its vicinity, and partly out of its ruins. The Pyramids are ten miles below the site of Memphis.

„—*chivalry.*]—*i. e.*, the chariots and horsemen of Pharoah. This is certainly the sense of the French word *chevaleri*.

The notice of the overthrow of Pharoah's host, and the carcasses floating in the Red Sea introduces a new image to illustrate the numbers and condition of Satan's adherents.

1. 308.—*with perfidious hatred.*]—With a malignity regardless of their promise, or in faithless inconsistency with the previous permission of departure. Because Pharoah, after leave given to the Israelites to depart unmolested, followed after them as fugitives.

1. 309.—*sojourners.*]—Intended by the Almighty to be only temporary residents.

„—*Goshen*.]—The district allotted to the Israelites in the kingdom of Egypt.

l. 312.—*Abect*=Thrown down; cast away; sunk to a low condition. Latin *ab*, away, *jacio*, to throw.

l. 314.—*He called so loud, that all the hollow deep Of Hell resounded*.]—*Loud*, adverb, as being an abridgment of a preposition phrase: in a tone so loud.

This magnificent call of Satan could have been written, says a commentator, by nobody but Milton. The great preponderance of vowels and liquids gives it a most musical effect. So far as language can represent sound, it is here effected in the most masterly manner.

“I imagine that there are more perfect examples in Milton of musical expression, or of an adaptation of the sound and movement of the verse to the meaning of the passage, than in all our other writers, whether of rhyme or blank verse, put together. * * * The sound of his lines is moulded into the expression of the sentiment, almost of the very image. They rise or fall, pause or hurry rapidly on, with exquisite art, but without the least trick or affectation.”—*Hazlitt's Lectures on the English Poets*.

l. 315. *Potentates*. [Fr. *potentat*—Lat. *potento*, to exercise power.]—A *Potentate* is one who is potent; a person who possesses great power or sway; a prince; a sovereign; an emperor, king, or monarch.

“Kings and mightiest *potentates* must die.”
Shakespeare, *Hen. VI*, Part I. iii. 2.

“All obey'd
The wonted signal and superior voice
Of their great *potentate*; for great indeed
His name, and high was his degree in heaven”
Par. L., v. 704.

“Exalting him not only above earthly princes and *potentates*, but above the highest of the celestial hierarchy.”—*Boyle*.

l. 316.—*once yours*.]—*Yours*, the nominative case of a possessive pronoun.

l. 317.—*astonishment*=confusion, dismay. *To astonish*, lit. to stun with any sudden noise, as *thunder* (old Fr. *estonner*—Latin *attono*, to thunder at) *ad*, at, *tono*, to thunder; old E. *astony*; A. S. *stunian*, to stun—See note under l. 266.

„—*this*, nominative to *is* understood.

l. 318.—*Lternal Spirits*.]—Satan accounts for the position of his

forces in three ways (l. 317-323); either, first, they were driven into it, seized with astonishment—*i. e.*, paralysed and confounded by the thunder of heaven; or they *chose* to repose there; or, not being able to help themselves, they had *sworn* to adore their Conqueror by remaining in the abject state to which he had reduced them.

l. 320.—*virtue*]—As the Latin *virtus*, valor; courage; strength; manhood.

„—*for*—on account of: as in the collect.

“Those things which *for* our unworthiness we dare not ask.”

l. 321.—*To slumber*.]—Infinitive object to *find*: for the ease which you find slumbering to be in this place, as in the vales of heaven. *Slumber*, lit. to sleep lightly; to be in a state of negligence, or inactivity. (A. S. *sluma*, slumber).

l. 325.—*anon*, probably *in one* (instant), *i. e.*, immediately; quickly; soon.

l. 328.—*linked thunder-bolts*]—Alluding to the mode in which Jupiter was usually represented in ancient statues and medals, brandishing thunderbolts bound together, which he is ready to hurl at the object of his displeasure. The reader will see a representation of Jupiter with his “linked thunderbolts” on the title page of Smith’s classical dictionary (in one volume).

l. 329.—An allusion is here made to the story of Ajax Oileus, *Æneid* i. 44.

l. 330.—*Awake, arise, &c.*]—Never were words uttered with a more dreadful emphasis. The famous painting of Lawrence represents Satan in full majesty at the moment of their utterance.

“Of all the harangues that either history, or poetry, has invented for commanders rallying their routed armies, none was better conceived than this. Satan seems himself astonished in the beginning of it, but it is at their astonishment, which, though he sees it, he can hardly believe. Next affecting ignorance of the real cause of their inactivity, he imputes it to sloth and indolence, as if to stimulate them by derision. In the third place, to provoke and rouse them still more, he pretends to suppose it possible, they may be at that moment employed in worshipping the Conqueror. Lastly, he uses solid argument, reminding them of the danger to which they expose themselves by such supineness, and finishes his exhortation with a line detached from the rest, and therefore so emphatical, that while he utters it we seem to hear the vaults of Hell re-echo.

“Awake, arise, or be for ever fallen!”—*Cowper*.

1. 315-330.—PARAPHRASE —“Princes, Potentates, Warriors, choice Spirits of Heaven,—which once was yours, but now forfeited—if Eternal Spirits can be seized with such dismay as this! Or have ye selected this place after the toil of battle to rest your wearied valor, because of the ease you find in slumbering here as you found in the vales of heaven? Or have ye sworn in this grovelling condition to yield divine homage to the Victor? Who now sees Cherubim and Seraphim rolling in the fiery lake, with arms and standards scattered about, till quickly those who pursued us with anxious haste from heaven’s gates perceive the favouring occasion, and coming down sink us deeper lying thus dejected, or with thunderbolts joined together transfix us to the bottom of this gulf. Rouse from your stupor, rise from your degradation, or be everlastingly ruined.”

1. 331.—*abashed*.]—Struck with shame at the sarcastic appeal.

The past participle and past tense of *abase* was anciently written *abaisit*, *abayschid*; whence the word *abash* appears to be formed, and is applied to the feelings of those who are *abased*, depressed, disgraced, humbled.

1. 332.—*wont*=accustomed. Perfect participle of the old Saxon verb to *won*, to be used to, or to have accustomed residence. It occurs in a past tense in l. 764.

“A yearly solemn feast she *wont* to make,
The day that first doth lead the year around.”—*Spenser*.

“I this night have dream’d,
If dream’d, not as I oft am *wont*, of thee,
But of offence and trouble.”—*Par. L.*, v. 31.

“Jason, the Thessalian, was *wont* to say, that some things must be done unjustly, that many things may be done justly.”—*Bacon*.

1. 334.—*ere*=before: used as a conjunction.

1. 335-336.—*Nor did they not perceive the evil plight*

In which they were, or the fierce pains not feel.]—Here we have a double instance of what is called the double negative often used by Homer and Virgil, and deemed highly poetical. It is equivalent to saying “they perceived *well* the evil plight in which they were, and felt keenly the fierce pains to which they were now subjected, yet they showed such alacrity in obeying the summons of their General.”

„—*plight*, is from a Saxon word signifying to *pledge*; and as that which is pledged, or plighted, or staked as security, is put in a state of risk or hazard, so *plight* comes to be synonymous with danger.

l. 337.—*Yet to their General's voice they soon obeyed.*]—Thus Chaucer in his "Legend of Women,"

"That as an harp *obeyeth* to the hand."

And Spenser Faër. Qu., iii. 11. 35.

"So now the heavens *obey* to me alone."

In all the above instances the verb *to obey* is intransitive—to *show obedience*. "To obey to a superior" is a French idiom. See Rom. vi. 16.

"Know ye not, that to whom ye yield yourselves servants *to obey*, his servants ye are to whom ye *obey*; whether of sin unto death, or of obedience unto righteousness?"

l. 338-341.—*As when the potent rod of Amram's son, &c.*] Alluding to the plague of locusts that befell the Egyptians by Divine interposition. (Exod. x. 13.)

"As words convey but a faint and obscure notion of great number, a poet, to give a lively notion of the object he describes with regard to number, does well to compare it to what is familiar and commonly known. Thus Homer compares the Grecian army in point of number to a swarm of bees: in another passage he compares it to that profusion of leaves and flowers which appear in the spring, or of insects in a summer's evening: and Milton,

"As when the potent rod
Of Amram's son, in Egypt's evil day," &c., &c.

Such comparisons have, by some writers, been condemned for the lowness of the image introduced; but surely without reason; for, with regard to numbers, they put the principal subject in a strong light."—*Home's Elements of Criticism*.

„—*Innumerable*, adjective to *they*. *Rod*, nominative to *up*—called.

l. 339.—*Amram's son.*]—Moses (*drawn out of the water*, or probably as having an Egyptian origin, *water-saved*.) The son of Amram and Jochebed of the family of Kohath of the tribe of Levi. He was born in Egypt at a time when Pharaoh was endeavouring to check the growth of the Israelite population.

„—*evil day.*]—The time of the visitation of the ten plagues.

l. 340.—*Waved*=Being waved. Perfect participle describing *rod*. *Up*, adverbial prefix to *called*.

l. 341.—*Of locusts.*—[Lat. *locusta*, locust, grasshopper.] (En-

tom.) A jumping orthopterous insect, like the grasshopper, from which it is distinguished by the shortness of its *antennæ*, and by having only three joints in each foot.

According to Calmet, the Hebrews had several sorts of *locusts* which are not known among us: the old historians and modern travellers remark that locusts are very numerous in Africa, and many places of Asia; that sometimes they fall like a cloud upon the country, and eat up every thing they meet with. Moses describes four sorts of *locusts*.

"The *locusts* fly by starts, but frequently rise to a considerable height. Certain species, called migratory *locusts*, unite in incalculable numbers, and emigrate, resembling in their passage through the air a dense cloud: wherever they alight, all signs of vegetation quickly disappear, and cultivated grounds are left a desert. But the mischief does not end here; for when dead, the mass of decomposing bodies is so great that the air becomes poisoned by the fetid exhalations. The second chapter of Joel gives a powerful description of the devastation committed by these destructive insects. M. Miot, in his translation of Herodotus, has given it as his opinion, that the heaps of bodies of winged serpents which that historian states that he saw in Egypt, were nothing more than masses of this species of *locust*. These insects are eaten in various parts of Africa, where the inhabitants collect them both for home consumption and for commerce. They take away their elytra and wings, and preserve them in brine. One species (*Acridium migratorium*, Latreille) occasionally commits devastations in the south of Europe and Poland; and stragglers have occasionally reached our own coasts. In the United States the term *locust* is applied to a species of cicada, which by their numbers and voracity are almost as destructive as the true *locusts* of the Old World."—Owen, in Brande and Cox, *Dict. of Science, Lit. and Art.*

"—*warping*, is originally a nautical term, a sea-phrase, meaning an undulatory or zig-zag motion and hence to fly with a bending or waving motion, to turn, and move like a flock of birds or insects. Thomson has used the same word in a similar case.

"For oft engendered by the hazy North,
Myriads on myriads, insect armies *warp*
Keen in the poisoned breeze."

To "*warp*" is to move, or cause to move, in a curved direction, as when boards warp. "With *warped* keels is Surrey's translation of "*curvis carinis*;" "*warp*," as a noun, is used by our old dramatists for *twist*.

Webster explains *warping* to be the means by which a ship is usually drawn in a bending course.

l. 342.—*That*, relative to the antecedent *cloud*; nominative to *hung* and *darkened*.

l. 343.—*land of Nile*.]—Egypt is so called, as without the Nile the country would be a desert.

l. 345 —*Hovering*. [*W. hofian*, to hang over.]—*To hover*, is to remain aloft flapping the wings; to hang in the air overhead without flying off one way or other; *i. e.*, to remain in flight about or over a place or object.

“Ah, my poor princes! ah, my tender babes!

If yet your gentle souls fly in the air,

And be not fix'd in doom perpetual,

Hover about me with your airy wings,

And hear your mother's lamentation.”

Shakespear, Rich. III., iv. 4.

“A *hovering* mist came swimming o'er his sight.”—*Dryden*.

“Great flights of birds are *hovering* about the bridge, and settling upon it.”—*Addison*.

„—*cope*=cap or dome, the “concave” of line 542.

l. 347.—*up-lifted spear*.]—So Joshua stretched out his spear as a signal to the Israelites to rise from their ambuscade at the taking of *Ai*.—Josh. viii. 18. And, as Moses lifted up the rod to call the locusts, so Satan lifted up his spear to call the bad angels.

l. 348.—*Sultan*.]—A Turkish word signifying mighty, is the title of the supreme ruler among the Turks and Arabians, equivalent to that of Emperor among Europeans. The title is probably adopted here as the designation of Satan, because the Mahomedan despots were the greatest enemies of Christianity.

l. 350.—*brimstone*.—[A *S. byrnum*, to burn, and stone.]—Burning stone. See note under line 171.

l. 351.—*A multitude like which the populous North*.

Poured never.]—“The similes used on this occasion, it has well been remarked, are skillfully adapted to the *different states* in which the fallen angels are considered. *Lying in abject discomfiture* on the lake, they are compared to the falling leaves strewing the brooks of Vallombrosa; *on the wing*, to obey their leader's oburgatory summons, they are compared to the locusts sent as a Divine judgment on Egypt, when Pharoah refused to let the Israelites depart; and when at last

lighting on the firm brimstone, and preparing for new hostilities, what could be more expressive than to parallel them with the most numerous bodies of troops which history records ever to have marched out upon any military expedition."—*Edmonston*.

„—*multitude*, is objective to *poured* : *A multitude like which* is collectively an objective complement to *poured*.

„—*populous North*.]—The northern parts of the world are observed to be more fruitful of people than the hotter countries, hence the *populous North*, which Sir William Temple calls "Northern hive."

1. 353.—*Rhene or the Danaw*.]—He might have said the Rhine or the Danube, but he chose *Rhene* of the Latin (Rhenus) and *Danaw* of the German, as being more ancient and classical. Spenser uses *Rhene* (Faër. Qu., iv. 11. 21.)

„—*barbarous sons*.]—They were truly barbarous, for, besides exercising several cruelties, they destroyed all the monuments of learning and politeness wherever they came. They were the Goths, and Huns, and Vandals, who about the fourth century overran all the southern provinces of Europe ; and crossing the Mediterranean "beneath Gibraltar," landed in Africa, and spread themselves as far as Lybia.

1. 355.—*Beneath Gibraltar*, means more southward ; (in the sense of the Latin *infra*) the North being uppermost in the globe. *Gibraltar* derives its name from (Gib-el-Tarik, mountain of Tarik) from its Moorish founder Tarik or Tarif, who lived early in the eighth century.

„—*Lybian sands*.]—Lybia is the ancient name of Africa, more especially of the north coast between the Mediterranean and the Sahara, north and south, and Egypt and the gulf of Sidra, east and west.

1. 356.—*squadron*, a body of troops ; in its primary sense, a body drawn up in a square, from Latin *quadro*, to square.

1. 358.—*shapes and forms*.]—Nominatives of exclamation, or in apposition to *heads* and *leaders*. The word *shapes* refers to figure, and *forms* to aspect.

1. 359.—*Dignities*=Ranks. Lat. *dignitas*, from *dignus*, worthy.

"Angels are not any where so highly spoken of as our Lord and Saviour Jesus Christ, and are not in *dignity* equal to him."—*Hooker*.

1. 360.—*erst*=first, at first, formerly, originally, the superlative

of *ere*, a Saxon particle, before—*erest*, contracted into *erst*. The word is obsolete, except in poetry.

“Sir knight, if knight thou be,
Abandon this forestalled place at *erst*,
For fear of further harm, I counsel thee.”—*Spenser*.

l. 361.—*Though of their names, &c.*]—Psalm ix. 5, 6. “Thou hast put out their names for ever and ever: their memorial is perished with them.” And Rev. iii. 5,—“I will not blot his name out of the book of life.”

l. 362.—*Memorial*=note.

l. 363.—*The books of life.*]—Milton must have dictated *book*, as there is but *one*. Besides the singular is much more appropriate and dignified. See Rev. iii. 5, and xx. 12.

l. 365.—*Them*=to themselves. *New names*, in lieu of the celestial names referred to in l. 361.

l. 366.—*See Romans*, chap. i.

l. 367.—*By falsities and lies.*]—*i. e.*, as Mr. Upton observes, by false idols under a corporeal representation belying the true God. The poet plainly alludes to Romans i. 22. Amos ii. 4.—These are the delusions of superstition and idolatry.

There is no tautology here: falsity is not synonymous with falsehood.

l. 369.—*And the invisible glory of him, &c.*]—The unseen presence or Shechinah. Alluding to Rom. i. 23, “Changed the glory of the incorruptible God,” &c. See also Ps. cvi. 19, 20, “They made a calf in Horeb, and worshipped the molten image. Thus they changed their glory into the similitude of an ox that eateth grass.”

l. 372.—*With gay religions*, religious rites, “*religiones et cæremonias*” (Cicero de Legg. i. 15).

l. 373.—*And Devils to adore.*]—“They sacrificed unto devils,” &c.—Deut. xxxii. 17. *To adore*, infinitive governed by corrupted, l. 368.

l. 375.—*idols*=images. Gr. *eidola*.

l. 376.—*Say, Muse, their names then known.*]—“The following catalogue of evil spirits has been greatly praised not only for its poetry, but as comprising a most learned epitome of the whole system of idolatry prevalent in Syria and adjacent coun-

tries, and as being not only ornamental, but an essential part of the great religious epic."—*Edmonston*.

"The catalogue of evil spirits is a great proof both of the art, and the imagination of the poet. It is far superior in description, as well as fitness, to those in Homer and Virgil, and forms a part of the poem which could not be removed without great injury to its completeness."—*Stebbing*.

"For the enumeration of the Syrian and Arabian deities it may be observed that Milton has comprised in one hundred and thirty very beautiful lines, the two learned syntagmas, which Selden has composed on that abstruse subject.—*Gibbon Rom. Emp.*, vol. i. p. 539 note, 4to. The exordium to this enumeration, "who first, who last," is from Homer, *Iliad* v. 703."—*Todd*.

„—*their names*.]—Their new names. Milton finely considered that the names he was obliged to apply to these evil Angels carry a bad signification, and therefore could not be those they had in their state of innocence and glory; he has therefore said their former names are now lost, rased from amongst those of their old associates who retain their purity and happiness.—*Richardson*.

„—*then known*.]—*Then*, here refers to l. 374. *Names*, is objective to *say*.

l. 377.—*Roused*, perfect participle, describing *who*.

l. 378.—*Emperor's*.]—Alluding to the original sense of *imperator*, General, Commander. Milton here uses "Emperor," as "Soldan" before for supreme commander, they being the names of the greatest potentates West and East.

„—*next*=nighest, nearest.

l. 379.—*Came singly where he stood on the bare strand*.]—*Singly*, in the true construction of the line, is to be connected with *stood*. They came where he stood singly. That is, as we are told in lines 299, 300,

"On the beach
Of that inflamed sea."

„—*strand*.]—Properly the shore or bank of the sea or of a river: here, the edge or verge of Hell.

l. 380.—*Promiscuous*=mixed up. *Aloof*, all off, i. e., quite apart.

l. 382.—*Roaming to seek their prey*.—In allusion to that expression in Scripture. "The devil goeth about like a roaring lion, seeking whom he may devour." I. Pet. v. 8.

l. 384.—*Their altars, &c.*—"In their setting of their thresholds by my thresholds, and their post by my posts—they have even defiled my holy name," &c.—Ezekiel xliii. 8. *Altars*, objective to *fix*.

l. 385.—*abide*.]—*i. e.*, stand in the face of and bear up against. "The day of the Lord is great and very terrible; and who can abide it."—Joel ii. 11.

l. 386.—*Throned between the Cherubim*.]—God peculiarly manifested his glory over the ark of the covenant placed between the golden Cherubim in the Jewish tabernacle and temple.—2 Kings xix. 15; Ps. lxxx. 1.

l. 387, *yea, often placed*

Within his sanctuary itself their shrines,

Abominations.]—This is complained of by the prophet Jeremiah, viii. 30, "They have set their abominations in the house which is called by my name." Some read of Manasseh, that he built altars for all the host of heaven, in the two courts of the house of the Lord.—2 Kings xxi. 5. See also Ezekiel vii. 20.

l. 391.—*affront*.]—*i. e.*, confront; face; stand front to front; oppose, like two hostile armies. Cp. Samson Agonistes 531. Shakespear has the same use in "Hamlet," iii. 1, and twice in "Cymbeline," iv. 3, v. 3. The ordinary sense of the word is at least as old as Piers Plowman.

l. 376-391—PARAPHRASE.—"Say, O Muse! agreeably to their names by which they were known in the fables of paganism, who first, who last, as being nearest in dignity to their great emperor, and startled as it were at his summons from their lethargy in which they indulged on that fiery couch, came to the naked beach where he stood singly, while the mixed multitude yet stood apart. The principal were those who wandering abroad from the depth of Hell to seek on earth whom they could allure, dared long afterwards to fix their places of worship next to the temple of God, their altars nigh to His altar, being the gods worshipped by the nations surrounding Judea; and dared to withstand the threatenings of Jehovah enthroned in Sion between the wings of the Cherubim; yea, who often placed within the precincts of God's temple itself their shrines, abominations, and with accursed arts profaned His sacred rites, and solemn festivals, and with their darkness durst oppose His light."

1. 392-399.—*First Moloch, &c.*—That is, first after Satan and Beëlzebub, Moloch called also Molech and Milcom; the abomination of the children of Ammon. Moloch means *king*; and *horrid* refers to the sacrifices offered to him. He was the chief god of the Ammonites, whose capital city was Rabba, “the city of waters;” and the southern boundary of his country was the river Arnon. The rites observed in his worship varied according to place and circumstances; sometimes children and grown-up persons were obliged to pass through the fire kindled in his honor, by way of purification, consecration, or charm against disease. Human victims were often sacrificed to him; either by being burned on a pile before his image, or shut up within the idol, which was made of brass, and heated to such a pitch that the wretched victim was consumed. The brazen idol was represented as sitting on a throne, and wearing a crown; having the head of a calf, and his arms extended to receive the miserable victims which were to be sacrificed; and therefore it is here properly styled “his grim idol.” Sometimes the image was wicker, or of wood, and set on fire, together with the victims inclosed in it, until both were destroyed.

“The part of Moloch is in all its circumstances, full of that fire and fury which distinguish this spirit from the rest of the fallen angels. He is described in the first book as besmeared with the blood of human sacrifices, and delighted with the tears of parents, and the cries of children: in the second book, he is marked out as the fiercest spirit that fought in heaven: and if we consider the figure which he makes in the sixth book, when the battle of the angels is described, we find it every way answerable to the same furious enraged character.

It may be worth while to observe, that Milton has represented this violent impetuous spirit, who is hurried on by such precipitate passions, as the *first* that rises in that assembly to give his opinion on their present posture of affairs: accordingly, he declares himself abruptly for war; and appears incensed at his companions for losing so much time as even to deliberate upon it. All his sentiments are rash, audacious, and desperate: such is that of arming themselves with their tortures, and turning their punishments upon him who inflicted them. His preferring annihilation to shame or misery is also highly suitable to his character; as the comfort he draws from disturbing the peace of heaven, that, if it be not victory, it is revenge, is a sentiment truly diabolical, and becoming the bitterness of this implacable spirit.”—*Addison*.

1. 394.—Though their children’s cries (were) unheard on account of the noise, &c.

l. 396.—*Grim*.—[A. S. *grim*, *grimm*, from *grimman*, to rage. Sp. *grima*, fright. It. *grimo*, wrinkled.]—Of forbidding or fear-inspiring aspect; fierce; horrible; hideous; frightful; surly.

"The innocent prey in haste he does forsake,
Which quit from death, yet quakes in every limb,
With change of fear to see the lion look so *grim*."—*Spenser*.

"*Grim* Saturn yet remains
Bound in those gloomy caves with adamantine chains."
Drayton.

"Thou hast a *grim* appearance, and thy face
Bears a command in 't."—*Shaks. Coriol.* iv. 5.

l. 397.—*Rabba*, or *Rabbath*, the metropolis of Ammon, besieged and taken by David for the ill-treatment of his ambassadors by the Ammonites, and styled by him "the city of waters," it was situated in a well-watered plain on the river Jabbok. In later times it received the name Philadelphia from Ptolemy Philadelphus, and by this name it is known in Greek and Roman writers, and in Josephus. This was in Christian times the see of a bishop. But the original appellation lingered among the inhabitants, preserved as *Ammân* to the present day; and there are now extensive ruins in an elevated valley on the banks of the stream Moiet Ammân, after a short course flowing into the Jabbok or Zurka, which divided the Hebrew territory from that of the Ammonites. Ammân is about 22 miles from the Jordan.

l. 398.—*Argob*.]—A district to the east of the Jordan, formerly part of the ancient Kingdom of Og. It was always called "the region of Argob." (Deut. iii. 4, 13, 14; 1 Kings iv. 13.) Argob was allotted to the half tribe of Manassch, and was in later times called Trachonitis, *the rough*, and has been satisfactorily identified as the modern well-defined *Lejâh*. It is a most extraordinary country, in the shape of an irregular oval, its eastern side nearly like the arc of a bow, about 22 miles from N. to S. and 14 from E. to W. Mr. Porter describes it as presenting a picture of the wildest desolation, a kind of Cyclopean city, completely prostrate, whose blackened shapeless fragments were scattered rudely over the plain—a plain yet thickly studded with ruined cities and villages. "Round the whole Lejâh the border is defined like a coastline, which indeed it very much resembles with its inlets and promontories." The physical features, Mr. Porter adds, "present the most singular phenomena I have ever witnessed: it is wholly composed of black basalt, which seems to have issued from innumerable pores in the surface of the earth, and thence in a liquid state to have flowed out on every side till the whole

plain was covered. Before cooling it was agitated by some fierce and powerful tempest or other such force, and then shattered by internal motions and vibrations. The cup-like pits from which the lava was projected are still seen, and also the wave-like aspect of a thick liquid which cools while flowing, or is agitated while cooling."

See Porter, in *Journ. of Sac. Lit.* July 1854, p.p. 295-302.

,"—*Basan*, or *Bashan* (*light sandy, or plain, or rich soil*).—A district east of the Jordan. The name has generally the definite article prefixed to it in the original: it is sometimes called "the land of Bashan" (*Chron.* v. ii.) Bashan was the kingdom of Og, and was subdued by the Israelites in the last year of their wanderings after their conquest of Sihon the Amoritish king (*Numb.* xxi. 33-35; *Deut.* iii. 1-10). The decisive battle was fought at Edrei, and the destruction of Og and his people was complete.

Argob and *Basan* were neighbouring countries, and subject to the Ammonites, whose boundary to the south was Arnon. (*Deut.* iii. 12, 13; *Numb.* xxi. 13) Argob was afterwards called Trachonitis, (see note 398.) and Bashan Peræa. The examination of the region Bashan bears, we are informed, remarkable "testimony to the faithfulness and minute accuracy of bible narrative and description. The vast ruins scattered over its surface tell of its former populousness, and are the present memorials of its celebrated cities, whose numbers, except to him who has wandered among its mountains and across its plains, would seem almost incredible. Its rich pasture-lands (*Psaln* xxii. 12) and wide campaigns of waving corn still proclaim its wondrous fertility. The oak forests cover its mountain-sides, as in days of old (*Isai* ii. 13; *Ezek.* xxvii. 6), with a garment ever fresh and green. The ancient names, too, cling to it still: we have Batanæa, and Golan and Kenath, and Saleah, and Hauran, and Edrei, but little changed by the lapse of long centuries. Thus does it appear that, the more extensive our research, and the more minute our enquiries, the more full and accurate will be our illustrations of the sacred Scriptures."—*Rev. J. L. Porter.*

l. 399.—*utmost Arnon* (a noisy stream).—A river rising in the Arabian or Moabitish mountains, and flowing with a westerly course into the Dead Sea. It was the boundary between the Amorites to the north and Moab to the south. When the Israelites had conquered Sihon, the *Arnon* became their southern trans-Jordanic border; Moab still occupying the south of the stream. *Arnon* is very generally mentioned in connection with the city Aroer, which stood upon its north bank. *Arnon* seems, in later times, when the tribes had been removed by foreign con-

querors, to have been reckoned a Moabitish river (Jer. xlviii. 20.) There is no doubt that the stream *el-Mojeb* is the ancient *Arnon*, and the *Wady-el-Mojeb* the ravine through which it flowed. This is a deep and romantic chasm, bounded by high perpendicular cliffs of red, brown, and yellow sandstone. Tamarisks, canes, &c., grow along the course of the stream, which is 80 or 90 feet broad, and from 4 to 10 feet in depth near its junction with the Dead Sea.

"Milton relying probably on Judges xi. 13, supposes the whole region between the Arnon, the north boundary of Moab, and the Jabbok by Mount Gilead, which included the region of Argob and Mount Bashan, to have originally belonged to the Ammonites, and to have been conquered from them by the Amorites from the west of Jordan. But this is disproved by Jephtha's reply, and every where else that region is said to have belonged to the Amorite kings Sihon and Og, while the territory of the children of Ammon lay to the east of it. The poet seems to intimate that even in the time of Solomon the Ammonites dwelt to the Arnon, but this was evidently a slip of his memory." *Keighley*.

l. 400.—*Audacious*=Bold; daring. Lat. *audeo*, to dare.

l. 401.—*by fraud*.]—Committing a fraud against God, by building an idol's temple right against the temple which Solomon had dedicated to the Almighty.

l. 402.—*right*, adverb to the succeeding preposition phrase.

l. 403.—*Opprobrious hill*.]—A small hill across the valley of Hinnom, on the south side of Jerusalem, called the *Mount of Offence*, or *Mount of Corruption*, on account of Solomon's having built three temples to Chemosh, and Moloch, and Ashtaroth. Milton mentions it again, l. 416, as the *hill of scandal*, and l. 443, as the *offensive mountain*.

„—*opprobrious*=disgraceful; blasted with infamy; rendered hateful. Lat. *ob*, against, *probrum*, reproach—perhaps contracted from *prohibrum*—*prohibeo*, to prohibit. *Opprobrium*, is literally that which is prohibited.

“ I will not here dofile
My unstain'd verse with his *opprobrious* name.”—*Daniel*.

„—*and made his grove*.]—It is only said (Jeremiah vii. 31) that they built a high place: but as a grove was the usual appendage to the high place, Milton supplies it here.

“The word *grove* is repeatedly used to designate something connected with idol worship. *Groves* were often consecrated

to religious rites, and were planted round temples. Their solemn gloom both befitted and inspired reverential thought; and, besides, they were conveniently made the covert of obscene and cruel practices. There were sacred symbolic trees too; and it is noted that idolatrous rites were performed under a tree (Isaiah, lvii. 5). Various trees were objects of worship among different heathen nations; some of which were oracular. In Scripture we find remarkable trees mentioned (Gen. xxxv. 8; Josh. xxiv. 26; Judges iv. 5), which it is likely might in time become objects of superstitious veneration."

„—*grove*, indirect object to *made*, in concord of apposition with *valley*.

1. 404.—*Valley of Hinnom*]—"The valley of the sons of Hinnom was close under the walls of the city of Sion on the east and south. Sacrifices to Moloch were made to pass through the fire at this place, parents ever offering their children in this way. During the celebration of these rites drums were beat to drown the cries of the victims, whence the name *Tophet*, from the Hebrew *Toph*, a drum. Josiah, to render this place odious, ordered all manner of filth and ordure to be conveyed thither, which was consumed by a fire kept perpetually burning. The combined ideas of wickedness, pollution and punishment, justify the Syrian term *Gehenna* as the appropriate name of Hell. And by our Saviour himself it is made the name and type of Hell."—*Edmonston*.

„—*Tophet*, nominative complement to *called*, in concord of apposition with *which* understood.

1. 406-417.—*Next Chemos, &c.*]—Moloch and Chemos are joined together, 1 Kings xi. 7. And it was a natural transition from the god of the Ammonites to the god of their neighbour the Moabites. St. Jerome and several learned men, assert Chemos and Baäl-Peor to be only different names for the same idol, and suppose him to be the same with Priapus, the idol of turpitude, and therefore here called the "obscene dread of Moab's sons from Aroer," a city upon the Arnon, the boundary of the Moabites to the north, afterwards belonging to the tribe of Gad, to "Nebo," a city eastward, "and the wild of southmost Abarim," a range of mountains opposite Jericho, now generally called the mountains of Moab, (visible from the neighbourhood of Jerusalem, Deut. xxxii. 49.) the boundary of their country to the south; "Hesibon and Horonian," two cities of the Moabites, taken from them by Seon or Sihon, king of the Amorites (Numb. xxi. 26,) "beyond Sibma," a place famous for vineyards, (Jer. xlviii. 32,) and "Eleälé" another city of the Moabites not far

from "Hesibon," to the "Asphaltic pool," the Dead Sea (so called from the *Asphaltus* or bitumen, abounding in it) the boundary of the Moabites. All these places are referred to in the denunciations of Isaiah and Jeremiah against Moab, see Isaiah xv., &c., Jeremiah xlviii.—*Newton*.

"Milton, in these lines, seems to place the Asphaltic Pool, or Dead Sea, to the north of the cities enumerated, though it is actually west or south-west of them. But, like the ancient poets, he consulted the numbers more than the accuracy of description."—*Keightley*.

l. 411.—*Asphaltic Pool* or Lake is not mentioned in the Scriptures by this name, but it is there called the Salt Sea, Gen. xiv. 3. Also the Sea of the Plain, and the East Sea, because easterly from Jerusalem. It is supposed to have turned from a pleasant plain into a dismal lake, at the destruction of Sodom and Gomorrah, which stood there. It is also called the "Dead Sea," because it was believed that fish could not live in it, or even birds fly over it with safety. But admitting that it is not so utterly destructive of animal life, the gloom and stagnation of the water, the sterility of its high and rocky shores, the paucity of animals seen about it, and the horrid desolation that reigns upon it and all around, would entitle it to that name. See a full account of it in Kitto's "Scripture lands," p. 120.

This pool or lake is about seventy miles in length and twenty over. Though so large yet Milton by the figure *Meiosis* gives it the diminutive name of a pool. Thus Virgil puts *gurgis* for the open sea.

l. 412.—*Peor*.—Milton follows those commentators who thought Baäl-Peor to be the same with Chemosh. *Peor* means *naked*; and on account of the idol being thus represented, and his rites being of a lascivious character, the poet calls him *obscene*, l. 406. His worshippers were guilty of fornication and all uncleanness.

l. 413.—*Sittim*, or *Shittim*.]—In the plains of Moab, where the Israelites joined the Moabites in the abominable revels of Baäl-Peor. (Numb. xxv.)

l. 414.—*To do him rites*, is a literal translation of the Latin *sacra facere*. *Wanton*=lewd; licentious; lascivious.

„—*which cost them woe*.]—The Israelites worshipped Chemosh in Sittim, and committed whoredom with the daughters of Moab, for which there died of the plague (Numb. xxv. 9.) "twenty and four thousand"—the woe here referred to. His high places were adjoining to those of Moab on the Mount of

Olives therefore called "that hill of scandal," as before (l. 403,) "that opprobrious hill," for Solomon did also "build an high place for Chemosh," as well as for Moloch (1 Kings, xi. 7,) but the good Josiah broke their image in pieces.

„—*Chemos* or *Chemosh*, was the idol of the Moabites, Numb. xxi. 29, Judges xi. 24. Some interpreters take Chemosh for the Sun; others for Bacchus; others for Thammoz. or the Adonis of the Assyrians; by which Macrobius says is meant for the Sun.—*Massey*.

l. 415.—*orgies*.]—Properly the feasts of Bacchus, and hence nocturnal carousals, drunken revellings, and frantic festivities of any sort. It is derived from a Greek word signifying *anger* or *fury*, from the rage which the devotees felt, or feigned, in the performance of their ceremonies. The word *ceremoniæ*, by the way, is the Latin term corresponding to the Greek *orgia*.

"As when, with crowned cups, unto the Elia god,
Those priests high *orgies* held"—*Drayton*.

"She feign'd nocturnal *orgies*; left my bed,
And mix'd with Trojan dames, the dances led."
Dryden's Translation, Æn. vi. 695.

"These are nights
Solemn to the shining rites
Of the fairy prince and knights,
While the moon their *orgies* lights"—*B. Jonson*.

l. 416.—*Even*, adverb to the succeeding preposition phrase.

„—*hill of scandal*.]—On that hill Solomon had built an altar to Chemosh besides that to Moloch. (2 Kings xxiii. 13.)

l. 417.—*lust hard by hate*.]—What a fine moral sentiment has Milton here introduced, and couched in half a verse. He might perhaps have had in view Spenser's "Mask of Cupid," where anger, strife, &c., are represented as immediately following Cupid in the procession. See Faer. Qu., iii. 12.—*Thyer*.

The poet's moral is exactly verified in the incestuous and cruel conduct of Ammon towards Tamar. 2 Sam. xiii. 15, "Then Ammon hated her exceedingly, so that the hatred, wherewith he hated her, was greater than the love, wherewith he had loved her." The hemistich is a fine commentary on the passage.—*Todd*.

Connon with reference to this hemistich says:—

"Let no one suppose that this is said for the mere purpose of poetic effect. It corresponds with a well-known fact in human

nature. All the lower feelings of the mind sympathise with, *i. e.*, act and react on each other. From the Phrenologists we learn that the organ which in its abuse brings forth "lust," underlies a whole group—combativeness, destructiveness, and secretiveness—of organs, that issue out in envy, *hatred*, and malice," if not duly restrained. The moral fact is certain; let the physiological theory stand as it may."

1. 418.—*Till good Josiah drove them thence to Hell.*—*i. e.*, by destroying their high places, cutting down their groves, and polluting their altars. This is an allusion to 2 Chron. xxxiv. 4, "And they broke down the altars of Baalim in his (Josiah's) presence, and the images, that were on high above them, he cut down, and the groves and carved images, and the molten images he brake in pieces, and made dust of them, and strowed it upon the graves of them that had sacrificed unto them."

„—*Josiah* (whom *Jehovah* heals.)—The son and successor of Amon, king of Judah. He was but eight years old at his accession, and he reigned thirty-one years, 639—609 B. C. (2 Kings xxii. 1, 2; 2 Chron. xxxiv. 1, 2). When but a youth, in the eighth year of his reign, he began to seek the Lord, and in his twelfth year he carried out a reformation, visiting and cleansing not only Judah, but the country of Israel also, from idolatrous pollutions. This work, it would seem, went on for several years; further steps according to opportunity, being from time to time taken.

1. 420.—*Old Euphrates.*—It is rightly called "old," being mentioned by the oldest historian in the earliest accounts of time. (Gen. ii. 14.) And it is also called "the bordering flood," being the utmost limit or border eastward of the Promised Land according to Gen. xv. 18.

„—*the brook.*—Most probably the brook Besor mentioned in Scripture, near Rhinoculura; which city is assigned to Syria and sometimes to Egypt. It is a winter stream that flows into the Mediterranean, to the south of Gaza.

1. 422.—*Of Baälím and Ashtaroth.*—The general names of the gods and goddesses of Syria, Palestine, and neighbouring countries. Baäl, a name under which the sun is believed to have been worshipped, as the moon was under *Astarte*. Milton mentions them in the plural, as different countries worshipped them with varying rites. Baäl or Bel. (Heb. lord, master). A general appellation of honor. The word Baäl is frequently found coupled with some epithet, and seems, in such cases, to have denoted a different deity, or perhaps the same deity re-

garded as exercising a different function. Thus we have Baäl-Bereth, "the Covenant Lord," worshipped by the people of Shechem; Baäl-Peor, the Priapus of the Moabites and Midianites; Beëlzebub, or Baälzebub—the "Fly God,"—the idol of the Philistines at Ekron; Baäl-Gad; Baäl-Zephon. The rites of Baäl were cruel and infamous, and those of Astarte, lewd and licentious. The worship of Baäl spread widely over the East under different names, and was adopted by European nations. In the British island even its traces can be clearly made out in superstitions that have scarcely yet vanished, while the name of the deity is preserved as a component part of many names of places.

l. 423.—*For Spirits when they please, &c.*—Dr Newton is of opinion that Milton borrowed these notions from Michael Psellus's dialogue, published in Greek and Latin at Paris in 1615, concerning the operations of Demons; in which it is asserted, that they can assume either sex, and take what shape and color they please, and contract and dilate themselves at pleasure, as they are of an airy nature. It should be observed, that these operations are recounted in Burton's "Anatomy of Melancholy," a book familiar to Milton. The whimsical notions of Psellus are also opposed in this book by a host of grave confutations. See the chapter entitled, "A digression of devils, and how they cause melancholy." Speculations regarding the nature of spirits were a favourite amusement with learned men a few centuries back. Milton doubtless partook in the interest—*Todd*.

The passage in the catalogue, explaining the manner how spirits transform themselves by contraction or enlargement of their dimensions, is introduced with great judgment, to make way for several incidents in the sequel of the poem.—*Addison*.

l. 425.—Cp. *Paradise Lost*, viii. 626-629. *essence*=being.

l. 426.—*manacled*=restrained. Lat. *manica*. *Manacles*, are chains for the hands; *fetters*, for the feet.

l. 429.—*Dilated*.]—In modern usage, *rarefied* is opposed in meaning to *condensed*, and *dilated* to *contracted*. See l. 777.

l. 430—*Can execute their airy purposes*.]—Observe the lightness of the line, as compared with three or four that go before it. The word *airy* has much the same effect in lightening the verse in l. 741 Book iii. These two lines, 430 431, smack very much of "our sage and serious poet Spenser."—*Connon*.

l. 432.—*forsook*.]—*To forsake* is to cease to seek. "Seek the Lord and his strength; seek his face evermore." Psalm cv. 4.

l. 435.—*To bestial gods.*]—Literally so, as the “golden calves,” Exodus xxxii. 1-6; “the brazen serpent,” to which the children of Israel offered incense, and which the pious king Hezekiah broke in pieces, 2 Kings xviii. 4; “the Sea Monster Dagon,” Ezekiel viii. 10, &c.

“————— *for which their heads as low*

Bowed down in battle, sunk before the spear

Of despicable foes.]—See Judges ii 13, 14. Thus Judah under Rehoboam, for their idolatry, were defeated by Shishak king of Egypt, and the temple and palace plundered, 1 Kings xiv. 22-26. Manasseh for the same reason was carried captive to Babylon, 2 Chron. xxiii. 11.

This is a favourite doctrine with Milton, and not without reason. He has given it with poetic glow in one of the most interesting of his prose works “Know that to be free, is the same thing as to be pious, to be wise, to be temperate and just, to be frugal and abstinent, and lastly to be magnanimous and brave; so, to be the opposite of all these, is the same as to be a slave; and it usually happens, by the appointment, and, as it were, retributive justice of the Deity, that the people which cannot govern themselves and moderate their passions, but crouch under the slavery of their lusts, should be delivered up to the sway of those whom they abhor, and made to submit to an involuntary servitude.”

Second Defence of the People of England.

l. 437.—*despicable.* [Lat. *despicio*—*de*, down, *specio*, to look.] Contemptible; vile; mean; worthless; as, a *despicable* man; *despicable* company; a *despicable* gift.

“When men of rank and figure pass away their lives in criminal pursuits and practices, they render themselves more vile and *despicable* than any innocent man can be, whatever low station his fortune and birth have placed him in.”—*Addison.*

„—*With these in troop came Astoreth.*]—Astoreth or Astarte was the goddess of the Phœnicians, and the moon and the planet Venus were adored under that name. She was rightly said to “come in troop” with Ashtaroth (the plural of her name) as she was one of them, “the moon with the stars.” Sometimes she is called “Queen of Heaven,” Jer. vii. 18, and xlv. 18. She is also called “the goddess of the Sidonians,” 1 Kings xi. 5; and “the abomination of the Sidonians,” 2 Kings xxiii. 13, as she was much worshipped in Sidon, a famous city of the Phœnicians situated upon the Mediterranean. Solomon, who had many wives that were foreigners, was prevailed upon by them to introduce the worship of this goddess into Israel, and built her temple

on the Mount of Olives, which, on account of the other idols, is called the "Mount of Corruption," 2 Kings xxiii. 13, as here by the poet "the offensive mountain," "that opprobrious hill," and "that hill of scandal."—*Newton*.

l. 439.—*With crescent horns.*—Adorning her image. The crescent shape is that of an *increasing* or new moon. Lat. *crescens*, growing.

l. 444.—*uxorious*=submissively fond of a wife; henpecked. Lat. *uxor*, a wife. He had many wives, among whom were Moabites, Ammonites, and Sidonians, (1 Kings xi. 1-8).

„—*whose heart, though large.*—1 Kings iv. 29, "And God gave Solomon largeness of heart." Milton also uses the expression "large heart," Par. Reg., B. iii. 10.

l. 445.—*Beguiled by fair idolatresses, fell
To idols foul.*—Solomon's wives. Observe the contrast between the *fairness* of Solomon's tempters, and the *foulness* of the idolatry to which they *seduced* him; nothing could be more happily expressed. (1 Kings xi. 4).

l. 446.—*Thammuz* was the god of the Syrians, the same as the river-god Adonis, who was said to be slain, while hunting, by a wild boar in the mountains of Libanus, from which the river Adonis flows. He was supposed to be annually wounded, and again restored to life, and had therefore two commemorations,—one of lamentation followed by one of rejoicing. At certain seasons the river Adonis became of a ruddy hue, which the inhabitants supposed to proceed from the blood of Adonis rising and mixing with it. This was the signal for celebrating the feasts of Adonis, when the women performed all the ceremonies of frantic grief, as if for a dead relation, and then celebrated funeral obsequies in honor of him. On the next day it was reported that he revived, and ascended into Heaven; after which succeeded rejoicing and festivities. These annual ceremonies were held in July, in the Hebrew month Tammuz. The discoloration of the water of the river is produced by a red earth, washed by the rain from the adjacent heights into the river. "Tammuz" means "secret;" hence Adonis was so called from the mystery observed in some of his rites. Tammuz is mentioned in Ezekiel viii. 14.

"The account of Thammuz," says Addison, "is finely romantic, and suitable to what we read among the ancients of the worship which was paid to that idol."

l. 449.—*amorous ditties*=love songs. Ditty. [A. S. *díht*, L. *dictum*, said.] A song; a sonnet; especially, a little poem intended to be sung. "Religious, martial, or civil ditties."—*Milton*.

"And to the warbling lute soft *ditties* sing."—*Sandys*.

"Being young, I fram'd to the harp
Many an English *ditty*, lovely well,
And gave the tongue a helpful ornament."

Shakes, Hen. IV., Part I. iii. 1.

l. 451.—*supposed*.]—Purple with the blood of Thammuz as was supposed.

l. 452.—*the love tale*.]—Of Venus and Adonis.

l. 453.—*Sion's daughters*.]—The prophet Ezekiel, while a captive in Babylon, had visions from God, showing him the idolatrous observances of the Jews at Jerusalem, and amongst other things the wanton ceremonies of "women weeping for Tammuz."—(See Ezekiel viii. 12-14).

l. 455.—*Ezekiel saw*.]—See Ezekiel viii. 16, "And he brought me into the inner court of the Lord's house, and behold, at the door of the temple of the Lord between the porch and the altar, were about five and twenty men with their backs turned towards the temple of the Lord, and their faces turned towards the east."

l. 458-463. ————— *Next came one*

Who mourned in earnest, Dagon his name.]—The Rabbins say that the brazen image of Adonis was made to weep in appearance, by its eyes of bright lead being melted, through heat, secretly applied by the priests. In contrast with this *semblance* of grief Milton speaks of Dagon, the God of the Philistines, mourning in earnest for the cause mentioned. (1 Sam. v. 4.)

The lamentations for Adonis were without reason; but there was real occasion for Dagon's mourning, when the ark of God was taken by the Philistines. (l. 458) and being placed in the temple of Dagon, the next morning "behold Dagon was fallen upon his face to the ground before the ark of the Lord; and the head of Dagon, and both the palms of his hands were cut off upon the threshold, (l. 459) the *grunsel*, or groundsel edge," the edge of the foot post of his temple gate. (See Judges xvi., and 1 Sam. v. 4.)—*Newton*.

l. 460.—*In his own temple* at Ashdod or Azotus.

l. 461.—*shamed*.]—Mocked his worshippers by falling on his face before them.

1. 462.—*Dagon*.—(A diminutive of the Heb. *dag*, a fish). The name of the national god of the Philistines, at Gaza and Azotus, the Ashdod of Scripture. The idol appears to have had the body of a fish with the head and hands of a man, 1. 462, 463. The origin, attributes, and even the sex of this divinity, are all wrapt in the most profound obscurity; but the sacred writers agree in assigning to him such a degree of authority as must place him on a level with the Jupiter of the Greeks and Romans. The reverence in which he was held by the Philistines, and the remarkable circumstances attending his downfall, will be found fully detailed in Judges xvi, and 1 Sam. v.—*Brande*.

1. 464.—*Azotus*, called in Scripture Ashdod (a stronghold, castle). Azotus is the Greek form of Ashdod. (Acts viii. 40). The city was assigned to the tribe of Judah in the division of the Promised Land, but occupied by the Philistines, and reckoned as one of their five principal cities, where was the chief city of the worship of Dagon. Ashdod stands about 3 miles from the Mediterranean, midway between Joppa and Gaza, on the great high road from Egypt into Palestine. It was hence a place of importance, and was frequently besieged.

1. 465.—*Palestine*.]—*i. e.*, Philistia (land of strangers, or sojourners). It was divided into five lordships or chief cities, *viz.*, Azotus or Ashdod, Gath, Ascalon or Askelon, Accaron or Ekron and Gaza.

„—*Gath*.—(A wine press). One of the five principal cities of the Philistines, first mentioned (Josh. xi 22) as a place where some of the Amakins remained. To Gath in turn the ark of God was carried when *captive*; and it shared with other cities the heavy plague inflicted, and joined in the offerings made as atonement (1 Sam. v. 8, vi. 7). Gath was the chief city of Goliath, whom David slew in the valley of Ellah. (1 Sam. xvii.)

„—*Ascalon*, or Ashkelon. (Migration?) One of the five cities of the Philistines, on the shore of the Mediterranean, between Gaza and Ashdod. It lay off the great road from Egypt, and was consequently of small importance in biblical history, and apparently little known. In later times it was a place of importance celebrated for the worship of Derceto, the Syrian Venus; and was of note in the crusades; but now it presents only a mass of ruins, surrounded by an amphitheatre of rock. It is called *El Jore*; but the name Ascalon is not quite forgotten. Orchards are still filled with fruit there, and produce figs and excellent apples. The “*eschalot*” or “*shallot*,” it may be added, a kind of onion, was first brought from Ashkelon, whence it derives its name.

1. 466.—*Accaron*, or Ekron (eradication, emigration). One of the five principal cities of the Philistines (Josh. xiii. 3). It was from Ekron that the ark of God was sent back to Israel. It was situated in the plain country; just on the north-west borders of Judah. It is now the village *Aker*, with pretty gardens, and still, according to Dr. Thomson, abounding in flies.

„—*Gaza's frontier bounds.*]—Gaza (the strong) was the southern extremity of the Promised Land lying on the great road from Egypt to Syria. It was a strong place, and, from its position, very important. It suffered therefore many sieges, and was frequently taken by conquerors. It is first mentioned (Gen. x 19), in describing the extent of the Canaanite frontier. Afterwards we find it a Philistine town (1 Sam. vi. 17). The city of Gaza is celebrated for the exploit recorded of Samson (Judges xvi. 1-3, 21-30), “who took the doors of the gate and the two posts, and went away with them, bar and all, and carried them up to the top of a hill that is before Hebron.” The Philistines afterwards took Samson, and put out his eyes, and brought him to Gaza, and bound him with fetters of brass, and he did grind in the prison-house; he however pulled down the temple of *Dagon*, god of the Philistines, and slew, together with himself, “all the lords of the Philistines,” besides men and women.—*Kitto*.

It is on this subject that Milton has founded his noble tragedy of “*Samson Agonistes*”—one of his latest productions, but still characterised by the fervour of his genius.

1 467.—*Him followed Rimmon, &c.*]—Rimmon was a god of the Syrians, but it is not certain what he was, or why so called. We only know that he had a temple at Damascus, (2 Kings v. 18) the most celebrated city of Syria on the banks of the Abbana and Parphar, rivers of Damascus, as they are called, 2 Kings v. 12. “A leper once he lost,” (l. 471). Naaman the Syrian, who was cured of the leprosy by Elisha, and who for that reason resolved henceforth to offer “neither burnt offering nor sacrifice to any other god but unto the Lord,” 2 Kings v. 17. “And gained a king, Ahaz his sottish conqueror,” (king of Judah) who with the assistance of Tiglath-Pileser king of Assyria, having taken Damascus, saw there an altar, and sent a pattern of it to Jerusalem to have another made by it, directly contrary to the commands of God. Ahaz, upon his return, removed the altar of the Lord from its place, and set up this new altar in its stead, “and offered thereon,” (2 Kings xvi. 10) and thenceforth gave himself up to idolatry, and instead of the God of Israel, he sacrificed unto the gods of Damascus, (2 Chron. xxviii. 23) whom he had subdued.

l. 468.—*Damascus* (the Dammesk of Scripture) is perhaps the most ancient city in the world, that is now standing, and retaining its first name, for it was in being in Abraham's time, (Genesis xv. 2). Josephus says that it was built by Uz the son of Shem, and grandson of Noah. It is situated at the foot of the range of Antilibanus, in a beautiful and extensive plain watered by the Bardines, or Chrysonhoas, and its branches. Damascus though often taken and devastated, has always risen again and flourished. Under Diocletian several manufactures of arms were established here; and it is probable that the high reputation to which it afterwards attained for its sword-blades may have had its first foundations laid in the arrangement of the Roman emperor. Damascus was also made this time a general depôt for munitions of war, and a military post against the inroads of the eastern natives. Under Julian it became a magnificent city; and in the seventh century it was for some time the seat of the Caliphs. All modern travellers speak of its delightful situation. The natives call it Es-Sham, or Syria, according to the practice of designating the chief town by the name of the country itself.—Hughes' *Scripture Geography*.

l. 469.—*lucid streams* = clear or transparent, glistening, as in Par. Lost, xi. 240.

“Over his *lucid* arms
A military vest of purple flowed”

“Milton's learning has all the effect of intuition, he describes objects of which he could only have read in books with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures.

“Him followed Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Parphar, *lucid streams*.”

The word *lucid* here gives to the idea all the sparkling effect of the most perfect landscape.”

But may not Abbana and Parphar be called *lucid* streams because of the purity indicated by Naaman when he said, “Are not Abbana and Parphar better, &c., 2 Kings v. 12.

l. 470.—*bold*.]—This perhaps refers to the haughty and angry behaviour of Naaman towards Elisha. (2 Kings v. 11-12).

l. 471.—The *leper* alluded to is Naaman already noticed under note 467.

l. 472.—*sottish*—foolish; senseless Fr. *sottise*.

1. 473.—*disparage*.]—To treat with contempt ; to insult ; to undervalue ; to disgrace. Lat. *disparagare*—*dis*, neg., *paragium*, equality of birth. Lat. *par*, equal. Originally, to pair unequally.

1. 476.—*Whom he had vanquished*.]—"Gods who could not save their worshippers, and who had been defeated by the very man who now sought to worship them."—*Hunter*.

1. 478 — *Osiris, Isis, Orus*]—Deities of the Egyptians. Under the name *Osiris* they worshipped the sun, and under that of *Isis* the moon, which besides they understood to have much influence on the atmosphere, winds, and rains, and to be the cause of fertility, by occasioning the annual inundations of the Nile. *Osiris* was typified by *Apis*, a sacred bull which was maintained with great reverence and pomp at Memphis. It was all black, except a crescent-like white spot on its forehead, and had the figure of a beetle under its tongue. During its life it was worshipped as the personification of the divinity, and at its death was buried with great solemnity and mourning. *Orus*, the son of *Osiris* and *Isis*, corresponds to his attributes with the *Apollo* of the Greeks. These and the other gods of the Egyptians, were worshipped in "monstrous shapes," bulls, cats, dogs, &c., and the reason alleged for this worship is derived from the fabulous tradition, that when the giants invaded Heaven, the gods were so affrighted that they fled into Egypt, and there concealed themselves in the shapes of various animals, and the Egyptians afterwards out of gratitude, or showing their sense of honor conferred on their country, worshipped the creatures whose shapes the gods had assumed, Milton therefore calls them "wandering gods—disguised in brutish forms rather than human."

1. 472.—*abused*=deceived ; imposed upon.

1. 480 — *Fanatic Egypt*.]—Actuated by religious frenzy ; prone to deify ; from the Latin *fanum*, a temple—and *fanatic* means one who frequents temples overmuch, or unnecessarily. Milton applies the epithet to Egypt because of the number of gods of horrid forms worshipped in it.

1. 482 — *Nor did Israel 'scape the infection, &c.*]—The Israelites by dwelling so long in Egypt were infected with the superstitions of the Egyptians, and in all probability made the golden calf, or ox (for so it is differently called, Psalm cxvi. 19, 20), in imitation of that which represented *Osiris*, and out of the golden earrings, which it is most likely they borrowed of the Egyptians (Exodus xii. 35), "The calf in Oreb," and so the Psalmist cvi, "They made a calf in Horeb," while Moses was

upon the mountain with God "and the rebel king," Jeroboam, made king by the Israelites, who rebelled against Rehoboam, 1 Kings xii, "doubled that sin" by making two golden calves, probably in imitation of the Egyptians, with whom he had conversed, who had a couple of oxen which they worshipped, one called Apis at Memphis, the metropolis of Upper Egypt, and the other Mneicis at Hieropolis, the chief city of Lower Egypt, and set them up in "Bethel and in Dan," the two extremities of the kingdom of Israel, the former in the South, the latter in the North, thus probably thinking a gorgeous idol-worship one of the best means of preventing his peoples' hearts from turning back to Jerusalem.—*Newton*.

Great however as was the sin of the Israelites in setting up these calves, it has been well observed by Dean Graves (on the Pentateuch, part iii. let. ii) that "Such relapses into idolatry never implied a rejection of Jehovah as their God, or of the Mosaic law, as if they doubted its truth. The Jewish idolatry consisted first, in worshipping the true God by symbols: but in every one of these instances, far from rejecting Jehovah as their God, the images, symbols, and rites employed were designed to honor Him, by imitating the manner in which the most distinguished nations of the Jews were acquainted with and worshipped their divinities."

1. 484.—*rebel king.*—Jeroboam the ruler of the ten tribes, who rebelled against Rehoboam, the son of Solomon, and established the kingdom of Israel in opposition to that of Judah.

1. 485.—*Doubled that sin.*—See note under line 482.

1. 486.—*the grazed ox.*—*Grazed* is here the perfect participle passive, the verb to *graze* being regarded as transitive; this verb, like many others used transitively, is primarily intransitive.

1. 487.—See Exodus xii. 12, 29, 51; and Numbers xxiii. 3-4.

1. 488.—*equalled*=brought down to one level. Death has been called the leveller of all distinctions.

1. 489 —*bleating gods.*—Milton means all her gods in general, though he says "bleating gods" in particular; borrowing the metaphor from sheep, and using it for the cry of any sort of beast. Or he might make use of the epithet as one of the most insignificant and contemptible, with the same air of disdain as Virgil says, *Æneid* viii. 698.

"Omnigenumque Deum monstra, et latrator Anubis."

Trans.—Her monstrous gods of every form, and barking Anubis. —*Newton*.

The expression "bleating gods," might be suggested from *Shakespear's "Winter's Tale,"* A. iv. S. 3.

"Jupiter

Became a bull and bellow'd, the green Neptune,
A ram, and *bleated*."

l. 490.—*Belial*.]—*Belial* consists of two Hebrew words *b'li*, not, and *ja'al*, meaning *worthlessness*, and hence *recklessness*, *lawlessness*. It also means "without yoke or restraint." From numerous passages of Scripture, where he is called the Devil, it appears he was the idol of unmitigated and unrestrained licentiousness, the god of reckless dissipation, the concentration of Bacchus and Venus. Milton expressly distinguishes *Belial* from Satan, and he assigns him a prominent place in Pandemonium. Those mediæval demonographers who reckoned nine ranks of evil spirits, placed *Belial* at the head of the third rank, which consisted of inventors of mischief and vessels of anger. According to Wierus, who following old authorities, established a complete infernal court, *Belial* is its ambassador in Turkey.

„—*Belial came last, &c.*]—“*Moloch* and *Belial* are very properly made, one the *first*, the other the *last*, in the catalogue, as they both make so great a figure afterwards in the poem. *Moloch* the *first*, as he was the “fiercest spirit that fought in Heaven,” (Par. L., B. ii. l. 44) and *Belial* the *last*, as he is represented as the most “timorous and slothful, (Par. L., B. ii. l. 117). It does not appear that he was ever worshipped; but lewd profligate fellows, such as regard neither God nor man, are called in Scripture “the children of *Belial*,” (Deut. xiii. 13). So the sons of *Eli* are called, (1 Sam. ii. 12). “Now the sons of *Eli* were sons of *Belial*, they knew not the Lord.” So the men of *Gibeah*, who abused the Levite’s wife, (Judges xix. 23) are called likewise “sons of *Belial*,” which are the particular instances here given by our author.”—*Newton*.

The last place in a processional catalogue is in fact a post of honor, and *Belial*’s rank among the fallen angels, as well as his pre-eminence in wickedness,—he loved vice for itself—entitles him to occupy it. A man of *Belial* or a son of *Belial*, means in the Bible, a wicked person, and is so used by Milton. *Belial*, if emphatically used, means the worst of spirits. Thus in that passage, “What concord hath Christ with *Belial*?” (2 Cor. vi. 15).—*Canon*.

„—*than whom*.]—“*Than*” is generally a conjunction, and in this case it will take a nominative or objective after it indifferently, but with a difference of meaning, as in the sentences, “The king loves him better than *me*,” and the king loves him

better than *I*." But unless "than" be allowed to be a preposition here, I know not how *whom* can be accounted for. Shakespear is indefensibly wrong in his use of "than" with an objective after it, in the following passage:—

"Know you before whom you are, Sir?
Ay better *than him* I am before, knows me."

„—*lewd*=sinful; vicious. That "*lewd*" which meant, at one time, no more than "*lay*" or unlearned, the lewd people, unlearned people,—should signify the sinful, the vicious, is not a little worthy of note. How forcibly are we reminded here of that saying of the Pharisees of old: "This people which knoweth not the law is accursed." How much of their spirit must have been at work before the word could have acquired this secondary meaning!—*Trench's Study of Words*.

l. 493.—*Yet who more oft than he.*] i. e., yet who (is) more oft than he (is), &c.

l. 495.—*atheist*. [Gr. *a*, without, and *theos*, God.]—Regardless of any god whatever. Milton makes Belial the inspirer of those who throw off religion altogether. *Atheist* is a nominative complement to the neuter verb *turns*, and is in concord of apposition with *priest*, l. 494.

„—*as did Eli's sons*. —Hophni and Phinehas "were sons of Belial, they knew not the Lord." (1 Sam. ii. 12.)

l. 499.—*Ascends above their loftiest towers.*]—So Homer makes Eumeus, speaking of the riotous deeds of the suitors say—Od. xv. 328, l. 500. *outrage*. [Fr. *outré*, beyond, and *agir*, to act; Lat. *ultra*, and *agere*] conduct trespassing far beyond the bounds of propriety.

l. 501.—*Then wander forth the sons.*]—To understand this allusion, and the few following lines, let the student read the 19th and 20th chapters of Judges. They display a fearful state of society, and cannot be read without a feeling of horror.

l. 502.—*Flown with insolence and wine.*]—*Flown* seems here to be used in the sense of *flushed*, or *overflowing*, or *having too much of*; *heightened*, *excited*. And *insolence* in its Latin sense of *lust* or carnal desire, as opposed to *continentia*, the proper restraint of one's passions.

The verb *flow* is properly intransitive, and its perfect participle, *flowed*, cannot be used passively, that is, cannot have as an auxiliary the verb *to be*.

Blown has been proposed as another reading.

l. 503.—*Sodom* (burning, conflagration? vineyard?) The principal of the five cities of the Pentapolis, or plain of Siddim; the others being Gomorrah, Admah, Zeboim, and Zoar; all of which, excepting Zoar, were overthrown by a Divine judgment, and submerged by the Dead Sea, ever after this catastrophe Sodom is mentioned but as a name of horror, a warning of the terrible vengeance of God upon sinners.

l. 504.—*Gibeah* (hill).—A city of the tribe of Benjamin, on the highest hump of a ridge of hills, was about two leagues north of Jerusalem, and the birth-place of Saul, the first king of Judea. Milton here refers to the “outrage” on the Levite’s wife. Judges xix.

l. 505 —*Exposed a matron to avoid a worse rape.*]—So Milton caused it to be printed in the second edition; the first ran thus:

“When hospitable doors
Yielded their matrons to prevent worse rape.”

And Milton did well in altering the passage; for it was not true of Sodom, that any matron was yielded there; the women “had not known men,” Genesis xix. 8; and as they were only offered, not accepted, it is not proper to say they were “yielded.” But observe that Milton in the second edition changed “yielded” into “exposed,” because in what was done at Gibeah, Judges xix. 25, the Levite’s wife was not only “yielded,” but put out of doors and “exposed” to the men’s lewdness.—*Pearce*.

l. 506.—*These were the prime.*]—Because these are the idols that are mentioned in the most ancient records, viz., by the sacred text. The Grecian and Roman deities are much later, as we have no account of them for several ages after Moses; wherefore Milton considers them as of an inferior order and degree: and it is known that these Greek and Roman deities were derived from the gods of the country.—*Callander*.

l. 508.—*The Ionian gods of Javan’s issue held gods, &c.*]—Javan, the fourth son of Japheth and grandson of Noah, (Gen. x), is supposed to have settled in the south-west part of Asia Minor about Ionia, which contains the radical letters of his name. His descendants were the Ionians and Grecians, and the principal of their gods were Heaven and Earth: (Uranus and Gaia) Titan was their eldest son; he was father of the giants, and his empire was seized by his younger brother *Saturn*, as *Saturn’s* was by Jupiter, son of Saturn and Rhea. These first were known in the island of *Crete* now *Candia*, in which is mount *Ida*, where Jupiter is said to have been born; thence passed

over into Greece, and resided and held his court on mount *Olympus*, in Thessaly, "the snowy top of cold Olympus," (l. 515) as Homer calls it, Il. i. 420, and xviii. 615; which mountain afterwards became the name of Heaven among their worshippers. For more of this mythology see *Lempriere*.—*Newton*.

l. 509.—*yet confessed later.*]—In the Grecian Theogony, Heaven and Earth are the origin of all, the gods included, while those above enumerated, according to the poet, existed previous to the creation of Heaven and Earth. Deut. xxxii. 17, "They sacrificed to gods whom they knew not, to new gods that came newly up," &c.

l. 510.—Keightley remarks that there is no such person as *Titan* in Grecian mythology, the name being that of a family. The twelve Titans were Heaven's first-born, and it was Heaven (*Uranus*) who was deprived of his power by his son *Cronos* or *Saturn*.

l. 513.—*like measure found.*]—As *Saturn* was strong enough to wrest the sceptre from *Titan*; so *Jupiter*, the son of *Saturn* and *Rhea*, being stronger still, wrested it from *Saturn*. The word *measure* is here used as in Matt. vii. 2.

l. 514.—*Crete and Ida.*—*Crete* the Mediterranean island now called *Candia*. In the middle of it was mount *Ida* here referred to where *Jupiter* was born and brought up.

l. 516.—*Olympus*]—A high mountain of Thessaly, supposed to reach heaven, and to be the seat of *Jupiter's* residence and court.

„—*middle air.*]—The middle air lay beneath the æther, which Homer describes as extending over the abode of the gods. Cp. Il. ii. 412; Odys. vi. 41-46. Milton ridicules the limited sway of these fabulous deities, by styling the "middle air" on a level with the top of *Olympus* "their highest heaven."

l. 517.—*Delphian cliff.*]—*Delphi*, (erroneously written *Delphos* by early English writers) the capital of *Phocis*, was built on the southern declivity of Mount *Parnassus*, and was famous for an oracle of *Apollo*. So called by *Sophocles*, *Œdipus Tyrannus*, 460. Cp. *Nativity Ode* l. 176.

"Apollo from his shrine
Can no more divine,
With hollow shriek the steep of *Delphos* leaving.
No nightly trance, or breathed spell,
Inspires the pale-eyed priest from the prophetic cell."

l. 518.—*Dodona.*]—A celebrated city of *Epirus*. It contained a very famous oracle of *Jupiter* situated in an oak grove; said to have been founded in obedience to the command of a black

dove with a human voice, which came from the city of Thebes in Egypt.

“And I will work in prose and rhyme,
And praise thee more in both
Than bard has honored beech or lime
Or that Thessalian growth
In which the swarthy ringdove sat
And mystic sentence spoke.”—*Tennyson*.

1. 519.—*Doric land*.]—Doris, a small portion of Greece, was a great source of colonisation for other parts of Greece, and hence the “Doric land” is a name used here for Greece generally. The Dorians were one of the great Hellenic races, and the ruling class throughout Peloponnesus. They were one of the most ancient and enterprising of the Grecian tribes.

„—*Saturn old*.]—Saturn, the god of time, was generally represented as an old man.

1. 520.—*Fled over Adria*.]—Fled over the Adriatic Sea, now called the Gulf of Venico, from the rage of his son Jupiter and settled in Italy, (“Hesperian fields”) the western land as the Greek poets called it, because it lay west of Greece. Virgil and Ovid represent Saturn’s flight thither as solitary. *Æneid* i. 530, 569.

1. 521.—*Celtic*.]—Over France and the other countries overrun by the Celts.

„—*roamed the utmost isles*.]—Milton means the idols which we had from the continent. Our Saxon ancestors coming over into England, while they were yet Pagans, brought the worship of their idols with them. *Utmost isles*, means Great Britain, Ireland, the Orkneys, Thule or Iceland, *ultima Thule*, as it is called, the utmost boundary of the then known world. So wide was the spread of this branch of Pagan superstition.

„—*utmost*=*farthest*. So used in Par. L., ii. 361, xi. 397; King John, ii. 1 (Austria’s first speech).

1. 522-526.—*All these and more, &c.*]—Compare Fairfax’s Tasso, B. xi. Stanza lxxvii:—

“Their sovereign’s voice his hardy people knew,
And his loud cries that cheered each fearful heart;
Whereat new strength they took, and courage new,
And to the fierce assault again they start.”

1. 523.—*Down-cast and damp*.]—Down-cast=*cast* or bent *downward*; dejected; dispirited; *damp*=bedimmed; deprived of lustre as glass or metal when damp.

„—*yet such wherein appeared*.]—*Such*, adjective to *looks*; such

looks in which there appeared. *Wherein*, for *in which*, adverb to *appeared*.

l. 526.—*In loss itself*.]—In the utmost, the extreme of loss, that of the bliss of Heaven.

„—*which*.]—i. e., the “looks downcast and damp,” the intermediate part should be in a parenthesis, according to the suggestion of Bishop Pearce.

l. 528.—*recollecting*=gathering again ; recalling ; resuming ; in its original Latin sense, not in the sense of remembering. See Par. L., B. ix. 471, and in Pericles, ii. 1.

l. 529.—*Semblance of worth, not substance*.]—Spenser F. Qu. II., ix. 2 :—

“ Full lively is the semblaunt though the substance dead,”

„—*gently*=nobly ; gallantly ; for it was done *with high words*.

l. 530.—*courage*=heart, in the sense of the Italian *coraggis*.

l. 531.—*Then straight commands, &c.*]—“ The army of the fallen angels in hell, the unfurling of the standard of Satan, and the march of his troops ; all this human pomp and circumstance of war—all this is overwhelming magic and illusion. The imagination is taken by surprise.”—*Campbell's Essay on Eng. Poetry*.

l. 532.—*clarions*.]—A clarion is a small shrill treble trumpet. So Fairfax mentions and distinguishes them.

“ When trumpets loud and *clarions* shrill were heard.
Let fuller notes th' appiauding world amaze,
And the loud *clarion* labour in your praise.”—*Pope*.

„—*be*]—Present potential in concord with its subject standard.

l. 533.——————*that proud honor claimed*

Azazel as his right a cherub tall.]—Azazel is not the scape goat, as he is commonly called, but signifies some demon, as the learned Dr. Spenser has abundantly proved. He shows that this name is used for some demon or devil by several ancient authors, Jewish and Christian, and derives it from two Hebrew words, *Az* and *Azel*, signifying “ brave in retreating,” a proper appellation for the standard bearer to the fallen angels. We see Milton gives Azazel a right to be standard bearer on account of his stature, he had no notion of a dapper ensign who can hardly carry his colors.—*Newton*.

The description of Azazel's stature, and the infernal standard which he unfurls, as also of that ghastly light by which the

fiends appear to one another in their place of torments, are wonderfully poetical, the shout of the whole host of fallen angels when drawn up in battle array; the review which the leader makes of his infernal army; the flash of light which appeared upon the drawing of their swords; the sudden production of Pandemonium, and the artificial illuminations made in it. — *Addison*.

l. 536.—*which full high advanced.*—*To advance* a standard seems to have been the term for planting it, or carrying it in the van. Rich. III. v. 3, Richard's last speech, (Romeo and Juliet, v. 3. Romeo's speech on opening the tomb.) The body of Salisbury is thus "advanced" in the market place of Orleans. (1 Henry VI., ii. 2.)

„—*full*, adverb to *high*, which is adverb to the perfect participle *advanced*.

l. 537.—*Shone like a meteor streaming to the wind.*—*Meteor*—Figuratively, any thing that transiently dazzles, or strikes with wonder. *Streaming*=floating loosely as a flag, or undulating as a stream towards the direction of the wind. This line has been borrowed by Gray and applied to the description of his "Bard," but with less grandeur and propriety.

"Loose his beard and hoary hair
Streamed like a meteor to the troubled air."

Meteor is literally *that which is suspended in the air*; any appearance in the atmosphere, as clouds, rain; a transient fiery body in the atmosphere. Greek *meteoras*—*meta*, beyond, and *eora*, any thing suspended, from *aeiro*, to lift, perhaps akin to *aer*, air.

l. 538.—*emblazed.*—A term of heraldry: blazoned, adorned with figures armorial; *rich*, in rich style, an adjective used adverbially.

l. 539.—*Seraphic*=Angelical.

„—*arms and trophies.*—As any military device, or armorial bearings displayed upon banners. The word does not here denote memorials of conquest, but heraldic signs or devices.

„—*while.*—Objective to *through* understood.

l. 540.—*Metal.*—Nominative case absolute.

l. 542—Homer's is a noble shout of which he says in the last line of the Iliad 13th. But this far surpasses it, as the fallen angels were more terrible than the Greeks and the Trojans;

and the vault of Hell more congenial to such an uproar than the plain of Troy.—*Cowper*.

l. 543.—*Frighted the reign.*—*Reign* is used like the Latin *regnum* for kingdom. So Spenser, *Faër. Qu. II. vii. 21*.

“That straight did lead to Pluto’s griesly rayne.”

Or, it may imply that it was the living though secret exercise of regal dominion which was disturbed.

„—*Chaos and old Night.*—*Chaos* and his daughter *Nox* were deities supposed to reign in certain parts of the gloomy region of the infernal world.

l. 544.—*All.*—Adverb to the succeeding preposition phrase.

l. 545-547.—So Tasso describing the Christian and Pagan armies preparing to engage, *C. xx. S. 28*.

“Loose in the wind waved the ensigns light,
Trembled the plumes that on their crest were set;
Their arms, impresses, colors, gold and stone,
’Gainst the sunbeams smiled, flamed, sparkled, shone.”

Stanza 29.

“Of dry topt oaks they seemed two forests thick;
So did each host with spears and spikes abound”
Fairfax.

l. 546.—*With orient colours waving.*—*Orient*, of glowing radiancy, like the rich light of morning ushering in the rising sun. *Orient* in Milton’s poems has three meanings:—

(1.)—“rising,” *Paradise Lost*, iv. 644.

“His *orient* beams, on herb, tree, fruit, and flowers.”

(2.)—“eastern,” *Paradise Lost*, vi. 15.

“Shot through with *orient* beams.”

Also *Nativity*, Ode 231.

“Pillows his chin upon an *orient* wave.”

(3.)—“bright,” as here, and at *Comus* 65.

“His *orient* liquor in a crystal glass.”

Also *Paradise Lost*, iii. 507.

“Thick with sparkling *orient* gems.”

Also *Paradise Lost*, iv. 238.

“Rolling on *orient* pearls and sands of gold.”

1. 548.—*serried shields.*—The shields of the Roman soldiers were so made that they locked into each other (*sero*, *serere*, Latin, to connect or join. *Serrer*, French, locked within one another, or linked together.) When so locked or “serried,” men could walk upon them, and even horses and chariots be driven over them.

See Smith's *Dict. of Antiq.* art. “Testudo.”

1. 550.—*phalanx*]—The phalanx was a large, square, compact body of foot soldiers, set close to one another, with their shields joined, and their spears laid cross-ways. It consisted usually of 8,000 men; and the invention is attributed to the Macedonians.

“Milton was here most probably thinking of the advance of the Spartans at Mantinea (Thucydides, v. 70). The general type of Greek military organisation was the close array of the phalanx.”—*Keightley*.

„—*Dorian mood.*—All accounts of the music of the ancients are very uncertain and confused. There seems to have been three principal *modes* or *measures* among them, the *Dorian mood*, a grave and majestic style of music, introduced by Milton as proper to regulate and control the courage of Satan's army, which had been suddenly revived by the raising of the standard. The *Phrygian*, the most sprightly. The *Lydian*, soft and effeminate; amorous and tender; to the last of these Dryden refers in the lines.—

“Softly sweet in Lydian measures,
Soon he soothed his soul to pleasures.”

Milton in his *Areopagetica*, uses *Grave* and *Doric* as synonymous terms. “No musick must be heard, no song must be set or sung, but what is *Grave* and *Doric*.” This therefore was the measure best adapted to the fallen angels at this juncture. And their instruments were *flutes* and *soft recorders*, for the same reason that Thucydides and other ancient historians assign for the Lacedemonians making use of those instruments because they inspired them with a more cool and deliberate courage, whereas trumpets and other martial music incited and inflamed them to more rage.—*Newton*.

“Hence is to be observed the exactness of Milton's judgment in appropriating the several instruments to the several purposes which they were to serve, and the different effects which they produced. Thus when a doubtful hue was cast upon the countenance of his associates and they were a little above despair, in order to raise their fainting courage and dispel their

fears, he commanded his standard to be upreared at the warlike sound of *trumpets* and *clarions*; which immediately inspired them with such a flow of spirits, that they are represented as sending up a shout that "tore Hell's concave." But when this ardor was blown up, and they were to move in "perfect phalanx," then the instruments are changed for *flutes* and *recorders* to the *Dorian mood*, which composed them to a more cool and deliberate valor, so that they marched on in silence and deliberation."—*Greenwood*.

l. 551.—*recorders*.]—The name given to a sort of flageolet or wind instrument. Bacon says in his *Naturall Historie*, 221, "The figure of *recorders* and flutes and pipes are (?) straight; but the recorder has a less bore and a greater, above and below."

„—*such as raised, &c.*]—Such, i. e. *such mood*. *As*, has here the office of a relative pronoun, nominative to *raised* and *breathed*; though the strict construction is "such as that which raised."

"Milton never has occasion to mention music, but he discovers plainly how much he delights in the subject. He always speaks of it experimentally and like a man whom his own feelings have made acquainted with its effects, and in this charming passage the lines themselves are as sweet as the melody they describe."—*Cowper*.

l. 553.—*instead*.]—This is strictly an adverb to the preposition phrase of *rage*; in Analysis, however, let *instead of* be regarded as a preposition, and *instead of rage* as an adverbial extension to *breathed*.

l. 554.—*breathed*=inspired by their sounds.

„—*unmoved*=immoveable, Cp. L'Allegro 40.

"Though this variety of tunes doth dispose the spirits to variety of passions conform unto them, yet generally music feedeth that disposition of the spirits which it findeth."—Bacon's *Naturall Historie*, 114.

l. 556.—*Nor wanting power*.]—Milton had probably in his mind the effect of David's harp on the mind of Saul. *Wanting*, imperfect participle, describing mood (l. 550.)

„—*to mitigate*. [Lat. *mitigo*, *mitigatum*—*mitis* soft, mild.] to mollify; to alleviate. It is governed by *power*.

„—*'suage*=assuage; soothe; calm.

l. 557.—*touchees*=strains; stops or modulations.

l. 559.—*Thus they breathing united force.*]—Cp. Iliad iii. 11.

“But silent breathing rage, resolved and skilled
By mutual aid to fix a doubtful field,
Swift march the Greeks.”

l. 560.—Cp. II Penseroso 3; Iliad iii. 8. *With fixed thought*, adverbial adjunct to *moved on*.

l. 563.—*horrid*.]—Milton uses this word in the original sense of the Latin *horridus*, i. e. “rough with bristles,” as in Par. L., ii. 710. And when the word is used in describing an armed force it generally means “presenting a rough edge, or surface of bristling spears.” See Par. L., ii. 513, vi. 108.

Campbell had this line no doubt in his memory when he wrote :

“Firm-paced and slow, a *horrid front* they form,
Still as the breeze, but dreadful as the storm.”

l. 565.—*ordered*=borne, or carried regularly, according to military exercise: the shield on the left arm, the spear erect in the right hand. The reverse is *ported spears*, iv. 980, borne with the point towards the enemy.

l. 566.—*Awaiting what command.*]—*Awaiting* governs the succeeding clause, in which *command* is objective to *had*, and to *impose* forms an adjective complement to *command*.

l. 567.—*he through the armed files darts his experienced eye.*]—Not unlike that in Shakespear's Ant. and Cleop. A. i.

“Those his goodly eyes
That o'er the files and musters of the war
Have glowed like plated Mars.”

l. 568.—*traverse*]—Adverb, transversely; obliquely; crosswise. Dr. Johnson defines it to be a preposition, and explains it “through crosswise.”

l. 570.—*visages*. [Lat. *visus*, a seeing, a look, from *videre*, *visum*, to see.] The face, countenance, or look of a person, or other animals; chiefly applied to human beings. The word is now rarely used but with some ideas of dislike or horror; as a wolfish *visage*.

“His *visage* was so marred, more than any man.”
Isaiah iii. 14.

“Phebe doth behold
Her silver *visage* in the wat'ry glass,
Decking with liquid pearl the bladed grass.”
Shakespear Midsummer Nts. D. i. 1.

"Love and beauty still that *visage* grace ;
Death cannot fright 'em from their wonted place."

Waller.

„—*stature*]—The natural height of an animal body ; generally used of the human body. Lat. *statura*, originally an upright posture, hence height or size of the body, from *stare*, *statum*, to stand.

"Thyself but dust, thy *stature* but a span ;
A moment thy duration, foolish man."—*Prior*.

"Edward I. was lofty in *stature*, and so remarkable for length as well as strength of limb, that he is often termed Longshanks by the old writers"—*Creasy, Hist. Eng.*

"What *stature* we attain at seven years we sometimes double, most times come short of, at one-and-twenty."—*Browne, Vulgar Errors*.

l. 571.—*last*=at the last ; adverb to sums.

l. 572.—*distends*=swells ; dilates. Lat. *dis*, apart, and *tendo*, to stretch.

"How such ideas of the Almighty's power
(Ideas not absurd) *distend* the thought."—*Young*.

„—*hard'ning in his strength*.]—Like Pharoah or Nebuchadnezzar. See Daniel, v. 20 :—"His *heart* was lifted up, and his mind *hardened in pride* ;" *his strength*, ought to be "its strength." It is remarkable that Milton uses *its* but twice in the whole poem.

l. 573.—*Since created man*.]—A Latinism, *post hominem creatum*, since man was created adopted (as frequently) for conciseness and force. Cp. Horace, Odes, i. 3. 29, where a similar idiom occurs.

„—*since* is here a preposition, not an adverb, governing *man* in the objective case. *Created*, perf. partic. describing *man*.

l. 574.—*named*=compared. *As*, relative, subject to *could merit*.

l. 575.—*Could merit more than that small infantry*.]—That is, could deserve more than to be compared to, or called after that "small infantry," or, could deserve a better name than would be given to the Pygmean army, viz. insignificant.

The Pygmies (men of the height of a Pugme (Gr.) 13½ inches,) were a fabulous people, first mentioned by Homer, *Iliad* iii. 6, as dwelling on the shores of Ocean, and *attacked by the cranes* in spring-time. They are variously placed by different writers in India, Ethiopia, or in the extreme north. Aris-

totle mentions the descent of the cranes from Scythia to the marshes at the sources of the Nile, when they are said to fight with the Pygmies. Cp. l. 780, and Ovid *Metamorphoses*, vi. 90, for the legendary origin of their enmity.

l. 575-587.—All the heroes and armies that ever were assembled were no more than pygmies in comparison with these angels; "though all the giant brood of Phlegra," a city of Macedonia, where the giants fought with the gods, "with the heroic race were joined at Thebes," a city of Bœotia, famous for the war between Eteocles and Polynices, the sons of Œdipus, celebrated by Statius in his *Thebaid*, "and Ilium" made still more famous by Homer's *Iliad* where "on each side" the heroes were assisted by the gods, therefore called "auxiliar gods"—and what resounds "even in fable or romance of Uther's son," King Arthur, son of Uther Pendragon, whose exploits are romantically extolled by Geoffrey of Monmouth, "begirt with British and Armoric knights," for he was often in alliance with the king of Armorica, since called Bretagne, of the Britons who settled there "and all who since jousted in Aspramont or Montalban," romantic names of places mentioned in *Orlando Furioso*. "Aspramont, Asprement" a town of the Netherlands, in the duchy of Limburg, south of Liege; "Montalban" or Montauban, in France on the borders of Languedoc, "Damasco, or Marocco," Damascus or Morocco, but he calls them as they are called in romances, or "Trebisond," a city of Cappadocia in Lesser Asia, the reputed country of St. George the champion of England; all these places are famous in romances, for joustings between the "baptized and infidels," (Christians and Saracens) "or whom Biserta," a town of Tunis formerly called Utica, "sent from Afric shore," that is the Saracens who passed from Biserta in Africa to Spain, when Charlemagne with all his peerage fell by Fontarabia. Charlemagne, King of France and Emperor of Germany, about the year 800, undertook a war against the Saracens in Spain; and Mariana and the Spanish historians are Milton's authors for saying that he and his army were routed in this manner at Fontarabia; (a strong town in Biscay on the river Bidassoa, near San Sebastian, at the very entrance into Spain, and esteemed the key of the kingdom,) but Mezeray and the French writers give quite a different, and more probable account of him, that he was at last victorious over his enemies, and died in peace at Aix-la-Chapelle, A. D. 814.—*Newton*.

l. 577.—*Phlegra* was a place in Macedonia mentioned by Pindar as the scene of the contest of the giants (Titans) and the gods. The giants were defeated by Hercules. The combat was afterwards renewed in Italy, in a place of the same name near Cuma. Phlegra was subsequently known as Pallene.

1. 578.—*Thebes*, a celebrated city, was the capital of Bœotia, situated on the banks of the river Ismenus. The manner of its foundation is not precisely known. Cadmus is supposed to have first begun to found it by building the citadel Cadmea. It was afterwards finished by Amphion and Zethus, but according to Varro, it owed its origin to Oxyges. The Thebans were looked upon as an indolent and sluggish nation, and the words, of *Theban pig*, became proverbial, to express a man remarkable for stupidity and inattention. This however was not literally true : under Epaminondas, the Thebans, though before dependent, became masters of Greece, and every thing was done according to their will and pleasure. When Alexander invaded Greece, he ordered Thebes to be totally demolished, because it had revolted against him, except the house where the poet Pindar had been born and educated. Thebes was afterwards repaired by Cassandra, the son of Antipater. No city is more celebrated in the mythical ages of Greece than Thebes. It was the reputed birth-place of Bacchus and Hercules. It was also the native city of the renowned seer Tiresias as well as of the great musician Amphion. It was the scene of the tragic fate of Œdipus, and of one of the most celebrated wars in the mythical annals of Greece. Polynices, who had been expelled from Thebes by his brother Eteocles, induced other heroes ("the heroic race that fought at Thebes") the Argive chiefs to espouse his cause, and marched against the city ; but they were all defeated and slain by the Thebans, with the exception of Adrastus. Polynices and Eteocles fell by each other's hands.

„—*Ilium*, a name of Troy.

1. 579.—*Mixed with auxiliar gods.*—In the war between the sons of Œdipus at Thebes, and between the Greeks and Trojans which lasted ten years, the heroes were assisted by the gods, who are therefore called "auxiliar gods."

1. 579-581.—*and what resounds, &c.*—The Armoric language now spoken in Brittany is a dialect of the Welsh, and so strong a resemblance still subsists between the two languages, that in our late conquest of Belleisle (1756), such of our soldiers as were natives of Wales, were understood by the peasantry. Milton, whose imagination was much struck with the old British story, more than once alludes to the Welsh colony planted in Armorica by Maximus, and the prince of Meiriadoc. And in the "Paradise Lost" he mentions indiscriminately the knights of Wales and Armorica as the customary retinue of King Arthur.

"What resounds

In fable or romance of Uther's son

Begirt with British and Armoric knights."

Warton's *Hist. of Eng. Poetry.*

"Perhaps there are readers of Milton, not altogether destitute of taste, who feel themselves, when they meet with a passage in him like the present, disposed to be more merciful to it than some of his severer judges. Allusions to ancient story, whether false or true, and to customs and practices long since obsolete, affect a contemplative mind agreeably, and to such persons perhaps the very sound of names like these, is not displeasing."—*Cowper*.

l. 580.—*Uther's son*.]—Arthur, the son of Uther Pendragon, was a British prince, who flourished about the beginning of the sixth century. The Armorican knights in his retinue belonged to that part of France anciently called Armorica, now Bretagne or Brittany, where a colony of British was planted at a very early period. Our author, while looking through history for some king or knight before the Conquest who might be made the hero of a Christian epic, entertained some intention of fixing on the renowned King Arthur. Milton's mind was affluent in stores of the romantic mediæval literature

The following is the origin of King Arthur according to Geoffrey of Monmouth, and the so-called British historians.

According to British story, at the time when the Saxons were ravaging our island, but had not yet made themselves masters of it, the Britons were ruled by a wise and valiant king, named Uther Pendragon. Among the most distinguished of Uther's nobles was Gorlois, Duke of Cornwall, whose wife Igherna was a woman of surpassing beauty. Once, when King Uther was as usual holding his royal feast of Easter, Gorlois attended with his lady; and the king, who had not seen her before, immediately fell in love with her, and manifested his passion so openly, that Gorlois took away his wife abruptly, and went home with her to Cornwall without asking for Uther's leave. The latter, in great anger, led an army into Cornwall to punish his offending vassal, who conscious of his inability to resist the king in the field, shut up his wife in the impregnable castle of Tintagel, while he took shelter in another castle, where he was immediately besieged by the formidable Uther Pendragon. During the siege Uther, with the assistance of his magician, Merlin, obtained access to the beautiful Igherna in the same manner as Jupiter approached Almena, namely, in assuming the form of her husband; the consequence was the birth of the child who was destined to be the Hercules of the Britons, and who when born was named Arthur. In the sequel, Gorlois was killed, and then Uther married the widow.

l. 581.—*Begirt*.]—Cp. Tennyson's Arthur, "girt with knights."

1. 582.—The allusion is to the romances of Charlemagne.

1. 583.—*Jousted.*]—Fought at tilt or tournament. The word is of unsettled etymology. "Joust," from Fr. *jouster* (whence English jostle), to knock, then to meet together. In old Swedish we have *dyst*, dust, tumult, and in Danish, *dyst*, combat, shock, set-to.—*Wedgwood*.

Junius derives the word from *justile*. Skinner from Latin *justa*, as applied to funeral rites; because the combats of the gladiators were exhibited at the performance of these rites. The opinion of Menage and Skinner has simplicity and directness to recommend it; and to joust will signify, to take a part in ordered or appointed combats, at tilt or tournament.

1. 586.—*fell.*]—Third person singular. *With all his peerage* may be either a part of the subject, that is an adjective extension to *Charlemain*, or a part of the predicate, that is, an adverbial extension to *fell*.

1. 588.—*Compare.*]—Possibility of comparison with. See iii. 138.

„—*observed their dread Commander.*]—Fixed their eyes upon, stood as servants before, watched his commands, obeyed, like the Latin *obseruo*.

Though so incomparably surpassing all mortal prowess, they kept their eyes on their leader, as watching the first hint of his will.

1. 589.—*he above the rest, &c.*]—"What a noble description of Satan's person; and how different from the common and ridiculous representation of him, with horns and a tail, and cloven feet, and yet Tasso hath so described him, Canto iv. The greatest masters in painting had not such sublime ideas as Milton; and among all their Devils have drawn no portrait comparable to this; as every body must allow who has seen the pictures or the prints of "Michael and the Devil," by Raphael; and of the same by Guido, and of the "Last Judgment," by Michael Angelo."—*Newton*.

"And in what does this poetical picture consist? In images of a tower; an archangel; the sun rising through mists, or in an eclipse; the ruin of Monarchs; and the revolutions of kingdoms. The mind is hurried out of itself, by a crowd of great and confused images, which affect because they are crowded and confused; for separate them, and you lose much of the greatness; and join them, and you infallibly lose the clearness."—*Burke*.

"I can find neither confusion nor obscurity in the passage. The firmness of the Devil's stature or posture is here compared to that of a tower, and his faded or diminished splendor to that of the sun seen through a morning haze, or from behind the moon during an eclipse; all which is perfectly clear; the objects of comparison being at once grand and illustrative; and the description of them, as far as they are described, distinct, correct, and circumstantial. The properties of solidity and firmness only, in the tower, being the objects of comparison, to have described its form or magnitude would have been silly and impertinent; but the diminution of brightness is an occasional effect; and when an occasional effect is made the object of poetical comparison or description, it is always necessary to state its causes and circumstances,—which the poet has done with equal conciseness, precision, perspicuity, and energy; and it is to this that its sublimity is in a great measure owing."—*R. P. Knight.*

"Here concur a variety of sources of the sublime, the principal object eminently great; a high superior nature, fallen indeed, but erecting itself against distress; the grandeur of the principal object heightened by associating it with so noble an idea as that of the sun suffering an eclipse; this picture shaded with all those images of change and trouble, of darkness and terror, which coincide so finely with the sublime emotion; and the whole expressed in a style and versification, easy, natural, and simple, but magnificent."—*Blair.*

On the structure of the verse, especially from l. 589 to l. 594, I would refer the reader to James Montgomery, who might well speak, for, it is only poets that can do full justice to a poet.

l. 591.—*Stood like a tower.*]—An expression found in Statius, Dante, and Berni.

————— *his form had not lost*
All her original brightness.]—The poet makes the pronoun feminine because *forma* in Latin is so; a license which meaner poets could not imitate with impunity. The four lines (l. 591-594) too, it will be perceived, are each a foot too long, if computed by the fingers, but the melody is perfect.

l. 593.—*and the excess of glory obscured.*]—"Lucifer, an Arch-angel, was a cleare bodie compact of the purest and brightest of the ayre; but after his fall he was relayed with a gross substance, and took a new form of darke and thicke ayre, which he still retainethe."—*Nash, Pierce, Penniless, &c.*

l. 594.—"Homer's representation of Agamemnon in the second

Iliad, where he says that in his eyes and countenance he resembled Jove, the Thunderer, that he was like Mars in girth, and had the port of Neptune, is indeed magnificent, but when he finishes his picture by likening him to a bull, how far short does he fall of Milton, who, when he compares his lost Archangel to the sun newrisen in a misty morning, or eclipsed by the moon, not only does he not degrade his subject, but fills the mind of his reader with astonishing conceptions of its grandeur."—*Cowper*.

Few poetical images can be finer than this, or more beautifully expressed. The precision with which the image is delineated is incomparable.

l. 596.—*Shorn*=Deprived. As if his projecting rays had been cut short.

„—*from*.]—i. e., from position behind the moon; the preposition phrase *behind the moon* being adjectively descriptive of some understood noun. *From* is often used in the elliptical way, as, “from beyond Jordan,” “from above the skies.”

l. 597.—*disastrous*.]—Latin *astrum*, a star. *Disaster* is originally an astrological term, denoting the stroke of an unlucky planet. *Disastrous*, as announcing disaster. In the days of astrology misfortunes were ascribed to unfavourable positions of the planets: as the twilight occasioned by an eclipse of the sun was due to an unusual position of the sun and moon, it was fitly described in astrological language as *disastrous* or unnatural. In ages of ignorance, it was believed to portend disturbance in states, and danger to kings.

l. 598.—*On half the nations*.]—Probably with reference to the extent of the earth's surface from which a total eclipse of the sun is visible.—*Keightley*.

„—*and with fear of change perplexes monarchs*.]—It is said that this noble poem was in danger of being suppressed by the Licensor of the press on account of this simile, as if it contained some latent treason in it; but it is saying little more than poets have said under the most absolute monarchs; as Virgil, *Georg.* l. 464. Such were the deplorable times in which the poet lived!

l. 587-599.—*PARAPHRASE*.—Though these spirits so incomparably surpassing all mortal prowess, they were yet attentive to their terrible commander: he proudly eminent above the other angelic peers in form and action, stood like a tower; his person had not yet lost all its original lustre, nor appeared to be less bright than Archangel fallen, and the excess of splendor darkened; as when the morning sun looks horizontally through the

misty atmosphere deprived of its radiance ; or when from behind the moon, in dim eclipse, it sheds ominous twilight on half the nations of the earth, and inspires monarchs with anxious fear of some impending revolution. The Archangel thus obscured, yet shone more brightly than all that stood before him.

l. 601.—*intrenched*=furrowed, or hollowed by cutting ; cut into ; had some trenches in his face ; from the French *trancher*, So Shakespear speaking of a scar, in " All's well that ends well," A. 2.

" It was this very sword *intrenched* it."

Intrenched is a transitive verb, governing *face*,

l. 603.—*considerate*.]—Not impetuous but reflective ; controlled by thoughtful prudence.

l. 604.—*Waiting*.]—Adjectively describing *pride*. *Eye*, nominative to was understood.

l. 605.—*passion*=compassion ; sympathy. * This word refers to the passive or impressed state of Satan's heart as moved with grief for others.

„—*to behold*=on account of beholding ; an adverbial infinitive.

l. 606.—*The fellows of his crime, the followers rather*.]—Leigh Hunt has ventured to say of Milton's wit, that it is " dreary," and certainly there is nothing very striking in the play of the words " fellows" and " followers." The poet means to insinuate, that they are not so much fellows, as being equals in his crime, as being miserable followers—dupes to his superior sagacity. But if alliteration of this sort is to be objected to, there are few of our poets who would not be found amenable to the objection. See lines 55, 147, 151, 263, &c.

l. 607.—*Far other*=*Longè alias* ; very different,

l. 609.—*Millions*.]—Objective to behold, l. 605.

„—*for his fault amerced of Heaven*.]—*Amerced*=made to forfeit ; penally deprived—punished by fine. This word (bearing a curious resemblance to the Greek *amerse*) is derived from *à merci*. " Mercy" (either contracted from *miseriordia*, or from Latin *merx*) was the sum exacted in commutation for life forfeited by law, or in battle. " To cry mercy" was to beg for life, to grant mercy was to spare it. As the forbearance was attributed to courtesy and not to covetousness, the word mercy took the general sense of kindness,

By the ancient law, punishments affecting life or limb were remitted upon payment of a fine (*merci*) to the king, or other lord of his court. To be *amerced*, then, is to be fined, or subjected to a fine. The angels might have been annihilated, as they stood entirely at the *mercy* of God; but he substituted punishment in the place of annihilation.

l. 611.—*yet faithful how they stood.*—To see the true construction of this, we must go back to line 605 for the verb. The sense then is this, *to behold* the fellows of his crime condemned, &c., yet how they stood faithful.

l. 613.—*Hath scathed, &c.*—“Hath hurt; hath damaged; a word frequently used in Chaucer, Spenser, Shakespear, and our old writers. This is a very beautiful and close simile; it represents the majestic stature and withered glory of the angels; and the last with great propriety, since their lustre was impaired by thunder, as well as that of the trees in the simile: and besides, the blasted gives us some idea of the singed burning soil on which the angels were standing. Homer and Virgil frequently use comparisons from trees to express the stature or falling of a hero, but none of them are applied with such variety and propriety of circumstances as this of Milton.”—*Newton*.

„—*forest oaks.*—He names these trees from their usual habitat, though he places them on a heath.

l. 614.—*Growth.*—Frame consisting of trunk and branches.

l. 615.—*blasted heath.*—As Mr. Dunster notices, is an expression of Shakespear, which gives us here additional interest to this description. It is where Macbeth is accosted by the witches, with prophetic greetings upon the “blasted heath.”

l. 616 —*doubled*=closed up and formed into a hemicycle, or half moon figure.

l. 617.—*half.*—Adverb to the phrase enclose him round.

l. 619.—*Thrice he essayed*=tried. He had Ovid in his thought, Met. xi. 419.

“Ter conata loqui, ter fletibus ora rigavit.”

Trans.—Three times attempting to speak, three times she watered her face with her tears.

The turn of the word bears a near resemblance to Spenser. Faër. Qu. xi. 41 :—

“Thrice he assaid it from his foote to draw
And thrice in vain to draw it did assay.”

As also Sackville, "Induction, Mirror for Magistrates," St. last :—

Thryse he began to tell his doleful tale,
And *thryse* the sighs did swallow up his voyce."

„—*in spite of scorn.*—In spite of his spirit's scorn for its own weakness in giving way to tears. Cp. Cæsar's description of Cassius, as in Shakespear, Act ii. Sc. 2.

"Seldom he smiles, and smiles in such a sort,
As if he mocked himself, and scorned his spirit
That could be moved to smile at any thing."

l. 620.—*Tears, such as Angels weep.*—“Not like human or mortal tears. Like Homer's ichor of the gods, which was different from the blood of mortals. The weeping of Satan on surveying his numerous host, and the thoughts of their wretched state, puts one in mind of Xerxes weeping on seeing his vast army, and reflecting that they were mortal, at the time he was hastening them to their fate, and to the intended destruction of the greatest people in the world, to gratify his own glory.”—*Newton.*

„—*as*, here performing the office of a relative pronoun, is objective to *weep*.

l. 621.—*interwove*]—A mutilated participle, like broke, spoke, uplift; for broken, spoken, uplifted.

l. 622.—*O myriads.*—In the first four or five lines of this address, Satan's manner of expressing his sentiments indicates the disturbing interwoven sighs. *Myriad*, (Gr. *murius*, numberless) any number that cannot easily be counted; any immense, or indefinitely large number.

“*Myriads* of rivulets hurrying through the lawn.”—*Tennyson.*

“Assemble thou,
Of all those *myriads*, which we lead, the chief.”—*Par. L.*, v. 683.

“Safe sits the goddess in her dark retreat;
Around her, *myriads* of ideas wait,
And endless shapes.”—*Prior.*

“Are there legions of devils who are continually designing and working our ruin? there are also *myriads* of good angels who are more cheerful and officious to do us good.”—*Tillotson.*

l. 623.—*but with*=only not with.

l. 626.—*to utter*=in utterance. An adverbial infinitive, corresponding to one of those parts of the Latin verb called the supines.

„—*power of mind* = mental faculty ; as memory, judgment, imagination, &c.

1. 627.—*presaging* = sagaciously anticipating.

„—*from the depth.*]—Milton supposes the mental faculty to be directed with its presagings by a reference to all known events from the remotest depths of remembrance.—*Hunter*.

1. 629.—*How* = Any possible means by which. This word introduces a noun sentence objective to *feared*.

1. 631.—*yet*, adverb to *believe*. *Loss* = defeat.

1. 632.—*puissant* = powerful ; mighty ; strong.—[Lat. *potens*, from *posse*, to be able. Fr. *poissan*].—A *puissant* prince or empire. “For piety renowned and *puissant* deeds.”—*Par. L.*, xii. 322.

“The queen is coming with a *puissant* host.”
Shakes. Hen VI., Pt. III. ii. 1.

“Yet for Sarmatia's tears of blood atone,
And make her arm *puissant* as thy own.”
Campbell.

„—*exile*, is a beautifully expressive word, being compounded of *ex*, from, and *solum*, one's native soil. Milton evidently had the etymological meaning of the word in view when, in line 634, he says that they shall repossess their *native seat*.

1. 633.—*Hath emptied Heaven.*]—It is conceived that a third part of the angels fell with Satan. Rev. xii. 4, “And his tail drew the third part of the stars of Heaven and cast them to the earth.” But Satan here talks big, and magnifies their number, as if their exile had emptied heaven. Cp. *Par. L.*, ii. 692 ; v. 710 ; vi. 156.

1. 634.—*their native seat.*]—Satan did not regard himself and his associate angels as the creatures of God, but as self-originated and indigenous to Heaven. See *Par. L.*, v. 859.

1. 635.—*all the host of Heaven.*]—*i. e.*, all of you. He thus flatters them as being peculiarly the celestial host.

1. 636.—*If counsels different.*]—*i. e.*, from the general good, and so selfish—having his own private ends in view. “Indifferent” is still used in the sense of impartial.

1. 637.—*lost* = caused the loss of.

1. 638.—*secure* = careless, or throwing all care aside. Lat. *se*,

aside, and *cura*, care. It is used in the same sense in Scripture ; see what is said in Judg. xviii. 7, 10, of the careless easy manner of the Sidonians ; see also Judg. viii. 11.

l. 640.—*regal state*=royal pomp ; display of royal greatness and dignity.

l. 641.—*but still his strength concealed.*—“It was necessary that Satan should excuse himself, as well as he could, to the myriads of his ruined followers, and he could not do it better (though even that was but a poor apology) than by pleading the impossibility, that he should be prepared effectually to withstand a power, with the very existence of which, through God’s concealment of it, till the hour in which they fell, he had been necessarily unacquainted. A vanquished chief, who pleads surprise, excuses himself by his own fault”—*Cowper*.

l. 642.—*Which.*—Adjective to *state of things* or *circumstances*, understood.

„—*tempted our attempt, and wrought our fall.*—This kind of jingle was undoubtedly thought an elegance by Milton, and many instances of it may be shown not only in his works, but I believe in all the best poets both ancient and modern, though the latter I am afraid have been sometimes too liberal of them.—*Todd*.

This line has been singled out as objectionable, as if the play in the words “tempted our attempt” were unworthy of Milton. I see nothing objectionable about them ; and then the sense of the sameness that they suggest is immediately relieved by the contrast of the word *wrought*. The line if read sympathetically, and in the love of it, reads smoothly. Pass trippingly over “attempt,” and emphasize the contrasted words “tempted” and “wrought,” and not only will there be nothing objectionable in the line, but it will be truly beautiful.—*Connon*.

Keightley claims to have been the first to point out that these plays upon words are imitations of the Paronomasia in Scripture. Cp. v. 869, ix. 11, xii. 78.

„—*wrought*=effected.

l. 644.—*So as not either.*—The adverb *so* modifies *know*. *As*, a conjunction. *Not* modifies the collective meaning of the succeeding portion of the line. *Either*, is here a kind of distal adverb for *in either way*, and modifies the phrase *to provoke dread*.

l. 645.—*provoked*=should it be provoked. *Part*=moi,

procedure; course of conduct. The construction is, "To work, &c., remains (as) our better part."

l. 647.—*What force effected not.*]—An objective noun sentence to *work*, the pronoun *what* is objective to *effected*.

„—*that he no less, &c.*]—*no less*=nevertheless, or in no less measure. Satan had owned just before, l. 642, that they had been deceived by God's concealing his strength; he now says, he also shall find our cunning such as that though we have been overpowered, we are not more than half subdued.

l. 648-649. ————— (he) *who overcomes*

By force hath overcome but half his foe.]—"That is one of the grand moral principles that Milton delights to scatter about him. He puts it into the mouth of the "Father of Lies," but it contains a great truth notwithstanding, and deserves to be borne in mind, and considered. This sentiment has long become a proverb. Force can only actuate the body of man, and the inferior portion of every intelligent being. It is only when you affect the will and conscience that you secure obedience. If you convince a moral being—that is, show him that you have *right* over him as well as the *might* over him—then he may be said to be vanquished thoroughly. He will not seek to throw off a yoke that he feels himself justly under. But if he is kept under by mere strength, he will never respect his conqueror, and he will constantly watch every opportunity to annoy him. What Milton here attributes to the Devil, has been often exhibited in the history of the world."—*Connon*.

l. 650.—*Space*=course of time: as in l. 50.

"Nine times the *space* that measures day and night."

„—*whereof*=something of which kind. Objective to *create*. *Rife*, a Saxon word meaning what is prevalent, or what is abroad and therefore known by others. In modern usage, applied to epidemic diseases. It is adjective to *fame*.

l. 651.—*There went a fame in Heaven, &c.*]—This is a necessary circumstance whereon to found the project on which the whole poem turns; which project is with much judgment first slightly touched upon in the first book, and more fully developed in the second, previous to Satan's proceeding on his enterprise.—*Dunster*.

"There is something wonderfully beautiful, and very apt to

affect the reader's imagination. in this ancient *prophecy*, or report in Heaven concerning the creation of man. Nothing could show more the dignity of the species than this tradition which ran of them before their existence; they are represented to have been the talk of Heaven before they were created. Virgil, in compliment to the Roman Commonwealth, makes the heroes of it appear in their state of pre-existence; but Milton does a far greater honor to mankind in general, as he gives a glimpse of them before they are in being."—*Addison*.

„—*long*=long time; an adjective used for a noun and governed by a preposition, as in the phrase *at full* (measure or view), 641. The adverbial phrase *ere long* modifies *create*.

l. 652.—*to create* one of these new worlds.

„—*plant*=place there as a plant that he should multiply.

l. 653.—*A generation*=Reproductive species.

l. 654.—*favour equal*=make equal in favour.

„—*sons of Heaven*.]—Satan means to disown that God created the angels.

l. 656.—*eruption*=excursion.

l. 658.—*Celestial Spirits*.]—Object of the predicates “shall never hold in bondage,” and “shall never cover under darkness.” *Nor* is here used emphatically for *or*.

l. 660-662.—*peace is despaired, &c.*]—“A Latinism. So “despair thy charm.” (*Macbeth*, v. 7.). Peace is despaired of, or given up as hopeless, for we can only secure it by absolute submission, and which of you is so mean-spirited as to think of that? War then is our sole alternative, and whether we should wage it at once, or wait for a fitting opportunity, is the only question for consideration.”—*Connon*.

l. 662.—*understood*=not expressed; not openly declared, and, yet implied. The word may also be equal to secret. It is so used in *Macbeth*, iii. 4.

“Augurs and *understood* relations have, &c.”

Cp. ii. 187. Also ii. 41. “Whether of open war or covert guile.”

l. 615-662.—*PARAPHRASE*.—He now prepared to address them, at which they form their double ranks into a hemicycle, and half enclose him round with all his peers: attention kept them silent. Thrice he attempted to speak, and thrice, in spite of the

shame he felt at being so overcome, tears gushed forth from his eyes—tears such as angels shed—at last, words intermingled with sighs found expression :—

„—O myriads of immortal Spirits ! Ye matchless Powers only not with the Almighty !—and even that struggle with Him was not inglorious on our side, though the issue was disastrous, as this place bears witness to, and the dismal change detestable to speak of ;—but what mental faculty foreseeing or predicting the future from the remotest range of past or present knowledge, could have apprehended in what manner such a united force of gods, how such powers as stood like these before me could ever experience defeat ? For who can yet be firmly persuaded even after defeat, that all these powerful legions whose banishment has comparatively emptied heaven shall fail to reascend, raised by their inherent nature, and reoccupy their original abode ? As respects myself, let all the multitude of heavenly beings before me bear witness whether any consideration arising out of private views, or any shrinking from dangers on my part has caused the failure of our hopes. But He who holds the sole supremacy in Heaven till then sat as one careless on His throne sustained by ancient repute, tacit allowance, or custom, and making full display of His royal pomp, He continued to keep His strength out of view, which provoked our enterprise, and worked our downfall. Henceforth we understand His power and our own, so as neither to urge a fresh war, or fear one, should it be urged upon us. Our wiser course of conduct remains to effect secretly by fraud or craftiness that which open force failed to accomplish ; so that He in no less a measure may at length find from us, that he who conquers by force has conquered only half his adversary. Time may produce new worlds, something of which kind there was spread so common a report in Heaven, that He purposed to create a world, and to place in it a race, whom His special regard should favour equally with the offspring of Heaven ; to that place if only to spy shall be our first excursion.—there, or to some other ; for this hellish pit shall never detain heavenly spirits in slavery's chains, nor shall they be long submerged in its deep darkness. But such thoughts must be matured by a general consultation among our peers. War, therefore,—war waged openly or in secret,—must be resolved on.”

l. 663.—*to confirm his words.*]—To support, to signify approbation of what he had said, they quickly drew their swords. The clashing of swords and shields, afterwards mentioned as a token of defiance towards Heaven, was also anciently a customary mode of applauding the sentiments of a military leader, *Hunter*,

"This is another instance (see note on line 594) in which appears the advantage that Milton derives from the grandeur of his subject. What description could even he have given of a host of human warriors insulting their conqueror at all comparable to this? First their multitude is to be noticed. They are not thousands, but millions; and they are millions not of puny mortals, but of mighty cherubim. Their swords flame not metaphorically, but they are swords of fire; they flash not by reflection of the sunbeams like the swords of Homer, but their own light, and that light plays not idly on the broad day, but far round illumines Hell. And lastly, they defy not a created being like themselves, but the Almighty.

It was doubtless a happiness to have fallen on a subject that furnished such scenery, and such characters to act in it, but a happiness it would not have been to a genius inferior to Milton's; such a one, on the contrary, would have been depressed by it, and in what Milton reaches with a graceful ease, would have fallen short, after much and fruitless labor."—*Cowper*.

1. 664.—*flaming swords*.]—See Gen. iii. 24, "God placed at the east of the garden of Eden cherubims and a flaming sword."

1. 667.—*with grasped arms clashed on their sounding shields, &c.*]—The known custom of the Roman soldiers, when they applauded a speech of their general, was to smite their shields with their swords.—*Bentley*.

1. 669.—*Hurling defiance toward the vault of Heaven*.]—Hurling defiance toward the visible Heaven, is in effect hurling defiance toward the invisible Heaven, the seat of God and Angels. See also iv. 777.—*Callander*.

1. 670.—*grisly* may signify rough, bristly, prickly, answering exactly in its import to the Latin word *hispidus*. The word may also be derived from the French *gris*, meaning grey or brown; having the color of ashes on account of the volcanic eruptions.

1. 671.—*Belched fire*=Threw out, like the Latin *eructans*—speaking of Etna or Vesuvius. Cp. *Æneid* iii. 576.

„—*the rest entire*=*omne totum*, all the rest, or in its entire extent. Adverbially used.

1. 672.—*Shone with a glossy scurf*.]—The whole mountain was covered with a coating of scurf or incrustation that shone like glass.

1. 673.—*his womb*=interior. The word is used in a large sense

like *uterus*. And it is constantly used by Chaucer in the masculine gender. "Fatal cannon's womb" (*Romeo and Juliet*, v. 1.) Cp. Virgil, "inclusos utero Dunaos." *Æneid*, ii. 258).

1. 674.—*The work of sulphur*.]—For metals are supposed to consist of two essential parts or principles; mercury as the basis, or metallic matter; and sulphur as the binder or cement, which fixes the fluid mercury into a coherent mass. And so Ben Jonson in the "Alchemist," A. ii. S. 8.

"It turns to sulphur or to quicksilver.
Who are the parents of all other metals."—*Newton*.

Most metallic ores are found in combination with sulphur; and it was formerly thought that metals were formed of metallic particles consolidated by sulphur.—*Hunter*.

„*Thither winged with speed*.]—i. e., speed or haste giving them wings.

1. 675-676 —*A numerous brigade, &c.*]—This term supposed to have been introduced into Spain by the Moors implies the union of two or more regiments in one corps, or of a certain number of men or guns in one sub-division.

Pioneers are certain soldiers in all infantry and cavalry regiments, whose business it is to clear the road before an army, to sink mines, and to throw up works and fortifications. *Pioneers* are provided on a march with hatchets, axes, spades, pickaxes and all other necessary implements.—*Brande*.

We often see "John Milton himself," as Coleridge expresses it, in his poetry; but here we get a glimpse of the Secretary of Oliver Cromwell—to whom all the instruments and appliances of war would necessarily be familiar.

Landon remarks, that "angels are not promoted by comparison with sappers and miners."

1. 677.—*Forerun the royal camp*.]—Hasten to the front of the royal encampment; precede the army of the king. Camp used as the Greeks do for army, like *stratopedon*.

1. 678.—*Mammon*]—This name in Syriac signifies riches, "Ye cannot serve God and Mammon," says our Saviour, *Matt.* vi. 24, and bids us "make to ourselves friends of the Mammon of unrighteousness," *Luke* xvi. 9, 11, "If ye have not been faithful in the unrighteous Mammon who will commit to your trust the true?" Some look upon Mammon as the God of riches, and Mammon is accordingly made a person by our

poet, and was so by Spenser before him, whose description of Mammon and his cave our poet seems to have had in his eye upon in several places,—*Newton*.

l. 679.—*erected*.]—This word qualifies, not the single word spirit, but the combined meaning of “spirit that fell from heaven.”

l. 682.—*The riches of Heaven's pavement, trodden gold*.]—So Homer speaks of the pavement of Heaven, as if it was of gold, Il. iv. 2. And so the heavenly Jerusalem is described by St. John, Rev. xxi. 21, “And the street of the city is pure gold.”

l. 684.—*In vision beatifica*.]—*i. e.*, the happy making, *visio beatifica*; the scholastic phrase for the joys of Heaven.

The beatific vision is that actual sight of God and of Divine sanctities, which is to reward and terminate the faith by which saints behold them in this world. Cp. On Time, 18.

“Of him, t' whose happy-making sight alone.”

Also Par. L., iii. 61-62.

“And from his slight received beatitude past utterance.”

„—*By him*]—Led by him, as those angels were.

l. 685.—*Men also, and by his suggestion taught*.]—“Dr. Bentley says the poet assigns us two causes *him* and *his suggestion*, which are one and the same thing. This observation has the appearance of accuracy. But Milton is exact, and alludes in a beautiful manner to a superstitious opinion generally believed amongst the miners; that there is a sort of Devils which converse much in mines, where they are frequently seen to busy and employ themselves in all the operations of the workmen; they will dig, cleanse, and melt, and separate the metals. See *G. Agricola de Animantibus Subterraneis*. So that Milton prophetically supposes Mammon and his clan to have taught the sons of earth by example and practical instructions, as well as by precept and mental instruction.”—*Warburton*.

„—*suggestion*, in the sense of incitement.

l. 686.—*centre*.]—*i. e.*, interior of the earth. So Polonius (Hamlet ii. 2,) engages to find truth,

“Though it were hid indeed
Within the *centre*.”

Cp. Leontes' Speech.

"The centre is not big enough to bear
A schoolboy's top" !—(*Winter's Tale*, ii. 1).

„—*impious*.]—Milton seems to use this word in its Latin sense of *undutiful*, *unnatural*, as he is speaking of Mother Earth.

l. 689.—*Opened into the hill a spacious wound*.]—This is a beautiful expression, and may seem to show how an act or image, vulgar and ordinary in itself, may be signified by mere force of diction.—*Cowper*.

„—*wound*.]—The words *wound* and *ribs* refer to the earth as a parent ; see l. 687.

l. 690.—*admire*=wonder, (Lat. *admiror*). Cp. ii. 678, 679.

l. 691.—*soil*=for that soil.

„—*may best deserve*=may well be allowed to deserve best.

l. 692—*bane*.]—The word here refers to a poisonous plant, in keeping with the idea "that riches grow in hell," and with the Scripture saying, "the love of money is the root of all evil." 1 Tim. vi. 10.

„—*here*.]—*i. e.*, from what is now to be related. Adverb to *learn*, in line 695.

l. 694.—*Babel*, here means the temple of Belus in Babylon. It was ascribed to Semiramis, who was supposed to have reigned about 2200 B. C.

„—*the works of Memphian Kings*.]—The poet seems to allude particularly to the famous pyramids of Egypt which were near Memphis, an ancient city of Egypt, of immense extent, and great architectural beauty.

l. 697.—*reprobate*=wicked.

l. 698.—*What in an age, &c.*]—This noun clause is nominative to *is* understood : and how what in an age, &c., is easily outdone in an hour. *What*, objective to *perform*.

l. 699.—*And hands innumerable*.]—According to the information communicated to Herodotus by the priests of Egypt, 100,000 men were employed for twenty years in the construction of the pyramid of Cheops, not far from Cairo. Diodorus Siculus states the number was 360,000. In either case they may well be called "hands innumerable."

This has been objected to as improper for contrast, since the

angels were also innumerable. But we should observe, that only a portion of the angels prepared the materials for the construction of Pandemonium.

1. 700.—*Nigh* to that part of the hill where the first multitude were excavating supplies of ore.

„—*cells prepared*]—*i. e.*, prepared cells, formed for the purpose.

1. 702.—*sluiced*=conveyed by or drawn off by sluices, or floodgates.

„—*a second multitude with wondrous art founded, &c.*]—The first hand dug the metal out of the mountain, a second multitude on the plain hard by (“*nigh*”) founded or melted it.

1. 703.—*founded.*]—*To found* from the Latin *fundere*, to pour out, hence to melt, or cast by melting. We still call a place where such operations are carried on, a *foundery*.

1. 704.—*Severing each kind.*]—From the sulphur and other substances : or perhaps he supposed the metals to be all mixed together in the ore.

„—*and scummed the bullion dross.*]—The word “bullion” does not signify purified ore as Bentley says, but ore boiled, or boiling (Lat. *bullio*, to boil) and when the dross is taken off then it is purified ore. Agreeably to this Milton, in his tract called “Of the reformation of England,” says—“to extract heaps of gold and silver out of the drossy bullion of the people’s sins.” And Milton makes “bullion” an adjective here, though commonly it is a substantive, just as in B. v. 140, we have “ocean brine,” and in B. iii. 284, “virgin seed.” And so “bullion dross” may signify “the dross that came from the metal” as Spenser expresses it. or the dross that swam on the surface of the boiling ore. The sense of the passage is this; they “founded” or melted the “ore” that was in the mass “by separating,” or “severing” each kind, that is the sulphur, earth, &c., from the metal; and after that they “scummed the dross” that floated on the top of the boiling ore.”—*Pearce*.

1. 706.—*A various mould.*]—*i. e.*, various moulds. Milton uses the word *mould* in what is called the collective sense.

1. 708.—*As in an organ.*]—This simile is as exact as it is new. And we may observe that Milton fetches his images from music more than any English poet, as he was very fond of it, and was himself a skilful performer upon the organ, and other instruments. —*Newton*.

1. 709.—*sound-board breathes.*]—Professor Taylor certifies to the correctness of this expression. "The wind produced by the bellows is driven into a reservoir, called the wind-chest (above which is placed the sound-board) and then by intricate contrivances conveyed to each row of pipes. When a stop is drawn, the supply of wind is prepared for every pipe in it, and it is admitted when the organist presses the key he wishes to speak."—(Keightley's Life, p. 433.)

1. 710-717.—*Anon out of the earth a fabric huge*

Rose like an exhalation, &c.]—"The sudden rising of Pandemonium is supposed, and with great probability, by Peck, to be a hint taken from some of the moving scenes, and machines invented for the stage by the famous Inigo Jones in those stately masks which adorned the courts of the Stuart monarchs. Todd cites a representation of this kind in one of Charles the First's Sunday Masks from "The Stage Condemned," (London 1698). "In the further part of the scene *the earth opened*, and there *rose up* a richly adorned *palace*, seeming all of goldsmith's work, with porticoes vaulted on *pillasters* of rustick work; their bases and capitals of gold.....Above those ran an *architrave*, *freese*, and *coronis* of the same; the freese enriched with jewels.....When this palace was arrived at the height, the whole scene was changed to a peristillium of two orders, *Dorick* and *Ionick*, &c."

We certainly have here, we may say, an exact description of the palace of great Lucifer.

1. 712.—*with the sound of dulcet symphonies, &c.*]—Symphony from two Greek words signifying *together*, and *voice*, means the harmony of many voices, or the melody of various instruments. Milton seems to represent music here, both instrumental and vocal, as he does elsewhere both in poetry and prose. *Dulcet* is an adjective; signifies "sweet." It is little changed from the Latin *dulcis*, sweet.

Dulcet and *sweet* though synonymous, are thus employed together by Spenser. Faër. Qu. iii. 140.

"And all the while *sweet* birdes thereto applide
Their daintie lays and *dulcet* melody
Uttering such *dulcet* and harmonious breath."

1. 713.—*where pilasters round.*]—An adjective clause to *fabric*, and not to *temple*. *Round* is adverbial to *set*.

Pilasters from Latin *pila*, square pillars sometimes insulated, but oftener set within a wall, and only showing a fourth or fifth part of their thickness."—*Johnson*.

"Milton has been censured by Addison, as well as by Dr. Newton, here, for his use of technical expressions, and the point, enforced as it has been by such great authorities, seems to be given up. But perhaps it may even now be permitted to an annotator to ask two simple questions on the present occasion. Was it lawful to the poet to give a minute description of this wonderful structure? Surely it was. Ovid has minutely described the palace of the Sun, and Homer that of Alcinous. If then, there was no fault in describing it minutely, it should seem there could be none in particularising the several members of it by such terms, as could alone express them. Milton, in fact, had no other means of making his account intelligible."—*Cowper*.

l. 714.—*Doric pillars*.]—Of that majestic style of architecture called the Doric order. *Overlaid*=Surmounted.

l. 715.—*architrave*.]—The lower division of an entablature, or that part which rests immediately on the column. The entablature consists of architrave, frieze, and cornice. The architrave is different in the different orders. It probably represents the beam which, in ancient buildings, extended from column to column, to support the roof. In chimneys it is called the mantel-piece.

l. 716.—*Cornice*.]—From Latin *coronis*, a summit, a crown.

"The uppermost member of the entablature of a column, or the highest projecture, that which crowns an order."—*Webster*.

„—*frieze*, or *freize*.]—The part between the architrave and cornice, usually embossed with figures of animals, and other ornaments of sculpture.

„—*bossy*=embossed; prominent; swelling out.

l. 717.—*fretted gold*.]—Gold carved or constructed in bars intersecting each other at right angles, and forming small square spaces sunk between.

l. 717.—*fret*, from A. S. *frætwian*, to trim, adorn. "Fretted" is used for adorned in *Cymbeline*, ii. 4. Other derivations are from Italian *fratto*, broken, from the interrupted character of the ornament, or from Italian *ferrata*, grating of a window.—*Wedgwood*.

„—*Babylon* is the oldest city in the world of which there are any traces remaining. According to Herodotus, its walls were 60 miles in circumference, 87 feet thick, and 350 feet high, built of brick, and containing 25 gates of solid brass, and 250 towers. The ruins of Birs-Nimrod, on an elevated mount, are

supposed to be the tower of Babel of the sacred scriptures, and the temple of Belus, minutely described by Herodotus.

1. 718.—*great Alcairo.*]—Grand Cairo in Egypt, called by its founder Al Kahirah “the Victorious.” As this city was not built till towards the end of the tenth century, about A. D. 969, Milton could not say with propriety that the god Serapis was there enshrined, as Belus was in the ancient Babylon in Assyria. It is probable our author thought that Grand Cairo was built upon, or near the ruins of the ancient Memphis, and therefore might consider it as one and the same city.—*Massey.*

1. 720.—*Belus or Serapis.*]—*Belus* was the son of Nimrod, second king of Babylon, and the first man worshipped as a god. By the Chaldeans he was styled *Bel*; by the Phœnicians *Baal*. *Serapis* is the same as Apis, or Osiris an Egyptian deity tipifying the Nile and fertility. The word was generally pronounced *Serāpis*; but Milton followed the Greek form, in which the *a* is short, and for this he has the authority of Prudentius, and Martianus Capella, independently of the privilege of poetry.

1. 722.—*ascending*=having ascended, which had ascended.

1. 723.—*Stood fixed her stately height.*]—Cowper considers it an elliptical expression for: Stood fixed (through all) her stately height. It is probably a Grecism; stood fixed (as to) her stately height: or an ablative absolute, her stately height being fixed: or stood fixed (in) her stately height, the preposition being omitted as in 282 “fallen (from) such pernicious height.”

Hunter says that height is objective to *at* understood. The ascending pile ceased to rise, and stood fixed, when it reached a height of well-proportioned stateliness. We make a similar ellipsis when we say, “the hill stood a great way off.”

1. 724.—*folds*=*valva*, leaves.

1. 725.—*Within.*]—An adverb and not a preposition; and therefore Milton puts a comma after it, that it may not be joined in construction with “her ample spaces,” *spaces* being objective to *discover*. As adverb it modifies *discover*, and is modified by the adverb *wide*: the expression *wide within* means far inwardly.

1. 727.—*Pendent.*]—This belongs to “many a row.”

„—*magic.*]—The art of the Magi, certain Persian philosophers, who were considered the highest professors of supernatural powers.

1. 728.—*cressets.*]—*Cresset*, a lamp or torch. It was so called

from beacons being anciently in the shape of the cross, or from having a cross on the top, (Fr. *croiset*) or from *cruise*, a vessel to hold oil.

Milton was probably led to use the word by Shakespear

“ At my nativity
The front of heaven was full of fiery shapes
Of burning *cressets*,” 1 *Hen. IV.*, A. iii. S. 1.

Another derivation is thus accounted for—*Cresset*, probably from Fr. *croiset*, a crucible, or the open pot which always contained the light. The cresset light was made of ropes wreathed, pitched, and burnt in an open cage of iron in an enclosed open pot. The French *croiset* is derived by Wedgwood from the form *cruse* of the old word for a jar. Germ, *krug*, Dan. *krukke*, Welsh *cregen*, Eng. *crock*.

l. 729.—*naphtha*.]—An inflammable mineral liquid of the bituminous kind, of a light brown, or yellowish color, sharp taste, and incapable of decomposition, which issues from the earth, and swims on the top of the water of wells and springs. Strabo represents it as a liquation of bitumen.

„—*asphaltus*.]—A solid, brittle, black, bituminous, inflammable substance, resembling pitch, and chiefly found swimming on the surface of the Lacus Asphaltites, or Dead Sea, from which it derives its name, (l. 411) where anciently stood the cities of Sodom and Gomorrah. It is cast up in the nature of liquid pitch from the bottom of the sea; and being thrown upon the water, swims like other fat bodies, and condenses gradually.

l. 730.—*The hasty multitude*.]—This phrase corresponds pretty much to the classical expression “mobile vulgus,” from which our word *mob* no doubt comes; just as the word *cab* comes from *cabriolet*.

l. 736.—*gave to rule*.]—*To rule* is the direct object of *gave*, and whom (*i. e.*, to whom l. 735) its indirect object. Compare “I gave him to understand that,” &c. Gave to rule is a Latinism. Cp. *Æneid*, i. 66; Par. L., iii. 243; ix. 818.

l. 737.—*Each*, objective in distributive apposition to *whom* l. 735.

„—*hierarchy*.]—This word here signifies sacred or angelic principality. According to the writer of the book concerning the celestial Hierarchy, falsely attributed to Dionysius the Areopagite, the angelic world is divided into three orders. The first contains Seraphim, Cherubim and Thrones; the next order

is made up of Dominations, Princedoms, Powers. Under the third and lowest order are arranged Principalities, Archangels, and Angels. It would seem evident that Milton had some view to this arrangement, in his distribution of the orders of angels through all his works.—*Callander*.

Hierarchy.]—Gr. *hieros*, sacred, and *arke*, sovereignty. Dominion or authority in sacred things. The body of persons to whom is entrusted the direction of things sacred, or a body of priests entrusted with government ; a sacred body of rulers.

“ I was borne upward till I trod
Among the *hierarchy* of God.”—*Trench*.

1. 738.—*Nor was his name unheard*.]—Dr. Bentley says this is carelessly expressed. “ Why does he not tell his name in Greece, as well as his Latin name ? and Mulciber was not so common a name as Vulcan.” I think it is very exactly expressed, Milton is here speaking of a devil exercising the founder's art ; and says he was not unknown in Greece, and in Italy. The poet has his choice of three names to tell us what they called him in the classic world, Hæphæstos, Vulcan, and Mulciber, the last only of which designing the office of a founder, he has very judiciously chosen that.—*Warburton*.

1. 739.—*Ausonian land*.]—*Ausonia* is one of the ancient names of Italy.

1. 740.—*Mulciber*.]—A name of Vulcan, from the Latin *mulceo*, to soften, because of his skill in fusing and working metals. He was son of Jupiter and Juno, and was the god of fire ; hence the term *Volcano*. Vulcan had interfered with Jupiter in behalf of Juno, and was therefore cast out of heaven.

„—*and how he fell from Heaven, &c.*]—Alluding to Homer II. i. 590.

“ Once in your cause I felt his matchless might
Hurl'd headlong downward from the ethereal height,
Tost all the day in rapid circles round,
Nor till the sun descended, touched the ground ;
Breathless I fell in giddy motion lost,
The Cynthians rais'd me in the Lemnian coast.”—*Pope*.

1. 741.—*fabled*.]—A transitive verb, having for its object the noun clause preceding.

1. 742.—*Sheer* used adjectively, means, pure ; clear ; unmingled ; and is used of water by Spenser.

“ Having viewed in a fountain *sheer*
His face.”—*Fær. Qu.*

"The golden sand
The which Pactolus with his waters *sheer*
Throws forth upon the rivage."—*Faër. Qu. iv., 6, 20.*

Thou *sheer*, immaculate, and silver fountain.—*Shaks. Rich. II., v. 3.*

The word *sheer* is also used adverbially, and means clean; quick; right over; pitched headlong at once; as in the present verse. Also, *B. iv. 180.*

"Due entrance he disdain'd, and in contempt
At one slight bound high overleaped all bound
Of hill or highest wall, and *sheer* within
Lights on his feet."

It is derived from A. S. *scearan, seiran*, to divide (shear, share,) and signifies separated from pollution or contact, &c.

„—*crystal*=bright; transparent; pellucid.

"In groves we live, and lie on mossy beds
By *crystal* streams that murmur through the meads."—*Dryden.*

„—*from morn to noon he fell, &c.*]—It is well worth observing how Milton lengthens out the time of Vulcan's fall. He not only says with Homer that it was all day long (see Pope's translation, note under l. 740) but we are led through the parts of the day, from morn to noon, from noon to evening, and this a summer's day. There is a similar passage in the *Odyssey*, where Ulysses describes his sleeping twenty-four hours together, and to make the time seem longer, divides it into several parts, and points them out distinctly to us.—*Odys. viii. 288.*

"All night I slept oblivious of my pain,
Aurora dawn'd, and Phœbus shone in vain;
Nor till oblique he sloped his evening ray
Had Somnus dri'd the balmy dews away."—*Pope.*

The plain prose of this passage would be, "he fell from morning to evening; but Milton adopts the periphrasis, to give the mind time to dwell on the height from which he fell; and he also beautifies the passage by such poetic touches as "dewy eve," "the setting sun," and "a falling star." The whole passage ought to be read slowly, to produce due effect. On learning that the sum and substance of this passage is, "that Vulcan was thrown out of heaven and fell for so many days from morning to evening," a dull, matter of fact reader is apt to feel disappointed, and think within himself, Is this poetry? Yes it is! and of the divinest sort too. Listen to what one says, who was both a critic and a poet of no mean name. "How much the power of poetry depends upon the nice inflections of rhythm alone may be proved, by taking the finest

passages of Milton or Shakespear, and merely putting them into prose with the least possible variation of the words themselves. The attempt would be like gathering up dewdrops, which appear jewels and pearls on the grass, but run into water in the hand; the essence and the elements remain, but the grace, the sparkle, and the form are gone."—*James Montgomery's Lect. on Genl. Lit.*

1. 744.—*with*=at the time of sunset.

1. 746.—*Lemnos*.]—A fertile island in the north part of the *Ægean* Sea or Archipelago leading up to Constantinople. It was sacred to Vulcan, and it is said to have received him when he was thrown from Heaven by Jupiter.

„—*Ægean* is here a dissyllable, and the emphasis is on the first syllable in place of the second. See x. 688, Milton uses *Thyestian* for *Thyestian*.

1. 748.—*aught*]—i.e. *in aught*; adverb to *availed*.

1. 749.—*To have built, &c.*]—Subject to *availed*.

1. 750.—*engines*=devices; contrivances; an obsolete sense of the word. From Latin *ingenium*, (as artillery from *ars*).

1. 752.—*Meanwhile*=In the mean while; adverb to *proclaim*.

„—*winged heralds*.]—He has given them wings not only as angels, but to express their *speed*. See note on line 674.

1. 755.—*to be held*.]—Adjective extension to council.

1. 756.—*Pandemonium*.]—A word coined to express the rendezvous of all the demons. "The high capital of Satan and his peers." Beloe on Herodotus, vi. 7, suggests that it probably occurred to Milton from the Panionium, or Council of Ionians. Gr. *pas, pan*, all, and *daimon*, a demon.

1. 758.—*squared regiment*=squadron.

1. 759.—*the worthiest*.]—Adjective used like a noun, objective to *called*. The meaning is, "called those who were the worthiest by place," &c.

1. 760.—*With hundreds, &c.*]—Cp. 2 Sam. xviii. 4, "And the king stood by the gate side, and all the people came out by hundreds and by thousands." Also 1 Sam. xxii. 7, "Will the son of Jesse give every one of you fields and vineyards, and make you all captains of thousands, and captains of hundreds?"

„—*trooping came*=marching in military order.

l. 761.—*all access was thronged.*]—i. e., every road, every approach, every entrance to the place was thronged.

l. 762.—*porches.*]—Nominative to swarmed in l. 767.—*Chief*, for *in chief*, an adverb modifying swarmed, *hall* being another nominative to that verb.

l. 763.—*Covered fields.*]—*Covered* here signifies enclosed; the field for martial exercises, or single combat; the lists, after the French term, *Champ-clos*. The hall of Pandemonium, one room only, is like a spacious *field* enclosed for martial exercises.

„—*champions* of Christendom.

l. 764.—*Wont.*]—See note on l. 332.

„—*at the Soldan's chair.*]—*Soldan*, the old English word for Sultan, probably from the Italian *Soldano*. Milton alludes to the single combats between the Christians and Saracens in Spain and Palestine, of which the old romances are full.

l. 765.—*Panim*, for Pagans, the Mahommedans being considered no better than Pagans; they were in fact more formidable enemies to the Christian cause. Lord Byron in his “*Childe Harold*,” and other poems, applies the term *Paynim* to the Mahommedans. *Panim* or *Paynim* = Pagan or heathen, from the French *pais*, the country: as *paganus* from *pagus* a village, since the heathen retired to villages when the cities became christian.

Milton frequently affects the use of uncommon words, when the common ones would suit the measure of the verse as well, believing I suppose, that it added to the dignity of his language. So here he says the *Soldan's chair*, instead of the Sultan's chair, and *Panim chivalry*, instead of Pagan chivalry: as before he said the *Rhene* or the *Danaw*, (ver. 353) when he might have said the Rhine or the Danube.

l. 766.—*To mortal combat, or career with lance.*]—Mortal combat, equal to French *à l'outrance*. ~~Career, equal to charge, onset, tilting, bloodless passage of arms, French *carriere*.~~

“Milton has carefully distinguished the two different methods of combat in the *champ-clos*, the lists in which tournaments were held in the presence of kings and nobles. Sometimes these fights were only for sport, and to show their address. Upon these occasions the combatants made use of spears and swords, whose points were blunted beforehand. At other times these combats were used to decide differences between particular persons who offered to fight, that the victory might show which

was in the right. In this case the death of one of the parties generally decided the question, and the victor was pronounced innocent."—*Callander*.

1. 768.—*Brushed with the hiss.*]—A rhetorical inversion meaning "that hissed with the brush of rustling wings." The hissing sound of this line beautifully echoes the sense. Figure Onomatopœia. See note on line 46.

„—*As bees, &c.*]—An imitation of Homer, who compares the Grecians crowding to a swarm of bees, *Iliad*, ii. 87.

“As from some rocky cliff the shepherd sees,
Clustering in heaps on heaps the driving bees,
Rolling and blackening, swarms succeeding swarms,
With deeper murmurs and more hoarse alarms;
Dusky they spread, a close embodied crowd,
And o’er the vale descends the living cloud.”—*Pope*.

There are such similes likewise in Virgil, *Æneid*, i. 430.

“Such is their toil, and such their busy pains,
As exercise the bees in flow’ry plains;
When winter past, and summer scarce begun
Invites them forth to labour in the sun;
Some lead their youth abroad, &c.”—*Dryden*.

But Milton carries the similitude further than either of his great masters, and mentions the bees conferring their state affairs; as he is going to give an account of the consultations of the Devils.—*Newton*.

“If we look into the conduct of Homer, Virgil and Milton; as the great fable is the soul of each poem, so, to give their works an agreeable variety, their episodes are so many short fables, and their similes so many short episodes; to which you may add, if you please, that their metaphors are so many short similes. If the reader considers the comparisons in the first book of Milton,—of the sun in an eclipse,—of the sleeping leviathan,—of the bees swarming about their hive,—of the fairy dance,—he will easily discover the great beauties that are in each of these passages.”—*Addison*.

1. 769.—*In spring time when the sun with Taurus rides.*]—Taurus one of the twelve constellations in the ecliptic, or sun’s apparent course, which he enters about the 20th of the month of April. “The periphrasis is necessary in poetry. However ‘the 20th of April’ might suit business purposes, the poet avoids it as too prosaic. Thomson who kept the same “reverent eye” on Milton that Pope says Virgil kept on Homer, follows him in this” :—

“At last when Aries rolls the bounteous sun,
And the bright Bull receives him. Then no more
The expansive atmosphere is cramped with cold,” &c.

"Dr. Bentley reads in Taurus, and asks, Does Taurus ride too a constellation fixed? Yes, or else Ovid is wrong throughout his whole "Fasti," where he describes the rising and setting of the signs of the Zodiac. See what he says of the riding of Taurus, B. v. 603. And agreeably to the Ptolemaic system, he goes with the rest of the celestial bodies, round the earth. The word *ride* however belongs only to the sun, and was suggested by the classic idea of his chariot and horses—*with* in Latin is *apud*."—Cowper.

l. 770.—*populous youth*.]—A rhetorical inversion for *young populace*. The Latin word *populus* is applied to bees by Virgil, Georg. iv. 5.

l. 774.—*expatiate*=to walk abroad; to traverse to and fro; to roam. Latin *expatior*, (*Æneid*, iv. 62).

„—*confer about their state affairs*.]—The meaning of the passage is, that "they deliver long orations, and dispute with one another about state affairs." *Confer affairs*, is like "think submission" l. 661.

l. 776.—*strained*=crowded; confined together. *Till* a preposition—A Latinism, for till the giving of the signal, or, *signal* may be in the nominative case absolute.

l. 777.—*Behold a wonder, &c.*]—"The passage in the catalogue explaining the manner how Spirits transform themselves by contraction and enlargement of their dimensions is introduced with great judgment to make way for several surpassing incidents in the sequel of the poem. There follows one at the end of the first book, which the French critics call *marvellous*, but at the same time probable by reason of the passage last mentioned. As soon as the infernal palace is finished, we are told the multitude and rabble of Spirits shrank themselves into a small compass, that there might be room for such a numberless assembly in the capacious hall. But it is the poet's refinement upon the thought which I most admire, and which is indeed very noble in itself. For he tells us that notwithstanding the vulgar, among the fallen Spirits, contracted their forms, those of the first rank and dignity still preserved their natural dimensions."—Addison.

Cowper too vindicates Milton in the following manner :—

"This contrivance has been censured by some, and particularly by Voltaire, who having stated his objections to it, calls it 'an idle tale that may match the most extravagant.' But extravagant it cannot seem, if we allow ourselves to recollect who are in question, and what the Scripture says concerning them. All that we know of invisible agents, whether good or evil, we

learn from Scripture, (Mark v. 9) which tells us that a single demoniac was possessed by a legion. Scripture, therefore, ascribes to the devils this power of self-contraction, and if Scripture gives it them, it would be difficult to assign a good reason, why Milton should not have imagined them to employ it on this occasion.

"It may be observed also that this poetical artifice, instead of depriving us of the idea of their natural bulk and stature, much enlarges it, representing them as not to be contained at their full size within walls of any dimensions, and at the same time it gives us a most magnificent impression of their numbers."

„—*They*, nominative to throng, l. 780. *But now*, adverbs : the first modifies *now* ; the second, *seemed*.

l. 780.—*like that pygmean race beyond the Indian mount.*]—The *pygmæi* were a fabulous nation of dwarfs, the Lilliputians of antiquity, who, according to Homer, had every spring to sustain a war against the cranes on the banks of Oceanus. Various places have been named as their abode, (see note on l. 575) but Milton here refers to Indian Pygmies, who were said to live under the earth, on the east of the river Ganges. See Pliny, "Natural History," (Bohn's translation), vol. i. p. 306 ; vol. ii. p. 232.

l. 781.—*Beyond the Indian Mount.*]—Imaus, a name of the western Himalaya range.

„—*or fairy elves whose midnight revels, &c.*]—Olaus Magnus treating of the night dances of the Fairies and Ghosts, relates that travellers in the night, and such as watch the flocks and herds, are wont to be compassed about with many strange apparitions of this kind.—*Todd*.

l. 782.—*revels*, coming from the French *resveiller* (and that from the Latin *vigilare*), to wake or watch, means nocturnal jollity and carousal among men ; but among fairies, dancing and merriment, in which "the rude forefathers of the hamlet" believed that those imaginary people delighted to indulge. The officer who at the court had the management of these sports was styled "the master of the *revels*." Shakespear uses the same word in a passage so beautiful that I hope to be pardoned for introducing it here, even on so slight a "hint."—*Connon*.

"Our *revels* now are ended ; these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air ;
And like the baseless fabric of this vision,

The cloud-capped towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 Yea all which it inherit, shall dissolve ;
 And like this insubstantial pageant faded,
 Leave not a wrack behind : we are such stuff
 As dreams are made of, and our little life
 Is rounded with a sleep."—*Tempest*, A. iv. S. 1.

1. 783.—*belated*=benighted ; out of doors late at night.

" Or near Fleet ditch's oozy brink
Belated, seems on watch to lie."—*Swift*.

1. 785.—*sits arbitress*=witness ; spectatress, or like an umpire to decide who dances best. *Arbitress* is in the nominative case, being an appositive complement to *sits*, and describing *moon*.

„—*nearer to the earth*].—This is said in allusion to the superstitious notion of witches and fairies having great power over the moon ; that by their incantations they could draw it " nearer to the earth," or that she was at the full, when she appears to be " nearer to the earth."

1. 786.—*Wheels*=rolls on ; used as the Latin *torqueo*.

„—*pale*, as compared with the sun. *Course*=progress.

„—*they on their mirth and dance intent*].—One of those picturesque pastoral passages with which Milton's early poetry abounds.

1. 790.—*at large*=at full freedom, having plenty of room. Though numberless, they had so contracted their dimensions as to have room enough to be *on large*, French ; *a largo*, Italian ; and be yet in the hall.—*Richardson*.

1. 793.—*And in their own dimensions like themselves*].—The common vulgar devils alone reduced themselves into a small compass, while those of the first rank still preserved their exterior grandeur and majesty.

„—*like themselves*=as was proper for them, as befitted them.

1. 795.—*In close recess and secret conclave sat*].—It is not impossible that the poet might here allude to what is strictly and properly called the conclave of Cardinals, who when assembled to elect a Pope are shut in together in a *secret or private room* ("close recess.") Such an illusion is not meant to be very complimentary, but it is certain that Milton had not a much better opinion of the one, than of the other of these assemblies.

„—*recess*=retreat ; retirement.

l. 796.—*Demi-gods.*—Nominative in apposition to Lords and cherubim.

l. 797.—*Frequent and full.*] *Frequent*=numerous, as in *frequens senatus*, a full senate, literally translated by Ben Jonson in his *Catiline*. So also in his "Sejanus," A. V. : "Tis Cæsar's will to have a frequent senate." Milton uses the classical word, and then translates it into the vernacular—a custom of which we have several instances in the Prayer Book, and in Shakespear. In the "Exhortation," for instance, we have several couples of this kind—"acknowledge and confess," "dissemble and cloke" (?), "humble and lowly," "assemble and meet together."

l. 798.—*And summons read.*—"After summons read" is a Latinism for "after the reading of the summons," or, as we say "the call of meeting." *Read*, perfect participle describing *summons*.

The phrase *summons read* is objective to *after*.

„—*consult.*]—Dr. Major remarks that analogy would require the accent to be placed on the first syllable of *consult*, to distinguish it from the verb as (in "insult," "contrast.") In Shakespear *consult* is only found as a verb. Milton accentuates, "exile," "aspect," "*profess*," &c. *Consult*, is an adaptation of the Latin noun *consultum*, a deliberation.

l. 752-798.—*PARAPHRASE.*—Meanwhile the winged heralds by order of their sovereign authority declare with impressive ceremony and sound of trumpets, that a solemn council will immediately be held at Pandemonium, the highest court of Satan and his compeers. By formal summons they invited from every company and squadron the spirits deemed worthiest either by angelic rank, or by their general's election; they immediately attended with hundreds and with thousands came marching in military order. Every entrance to the place was thronged; the wide gates and porches, but especially the capacious hall (though like an enclosed field, in which brave knights were accustomed to ride, armed, and at the Sultan's throne challenged the noblest of Pagan (Saracen) knights to mortal combat, or at tilting with the lance), swarmed thickly, both on the ground, and in the air, which brushed by the rustling wings of the angels was full of hissing sound. As bees in the season of spring, when the sun enters the sign Taurus, send forth their young populace about the hive in flocks; they fly to and fro among fresh dews and flowers, or on the smooth board newly rubbed with balm which borders on their straw-built hive, and

By our delay ? No, let us rather choose 60
Arm'd with Hell-flames and fury all at once
O'er Heav'ns high tow'r's to force resistless way,
Turning our tortures into horrid arms
Against the Torturer ; when to meet the noise
Of his almighty engine he shall hear 65
Infernal thunder ; and for lightning see
Black fire and horror shot with equal rage
Among his angels ; and his throne itself
Mixt with Tartarean sulphur, and strange fire,
His own invented torments. But perhaps 70
The way seems difficult and steep to scale
With upright wing against a higher foe.
Let such bethink them, if the sleepy drench
Of that forgetful lake benumb not still,
That in our proper motion we ascend 75
Up to our native seat : descent and fall
To us is adverse. Who but felt of late
When the fierce foe hung on our brok'n rear
Insulting, and pursu'd us through the deep,
With what compulsion and laborious flight 80
We sunk thus low ? Th' ascent is easy then ;
Th' event is fear'd ; should we again provoke
Our stronger, some worse way his wrath may find
To our destruction : if there be in Hell
Fear to be worse destroy'd : what can be worse 85
Than to dwell here, driv'n out from bliss, condemn'd
In this abhorred deep to utter woe ;
Where pain of unextinguishable fire
Must exercise us without hope of end
The vassals of his anger, when the scourge 90
Inexorable, and the torturing hour
Calls us to penance ? More destroy'd than thus
We should be quite abolisht and expire.
What fear we then ? what doubt we to incense
His utmost ire ? which to the highth enrag'd, 95
Will either quite consume us, and reduce
To nothing this essential, happier far
Than miserable to have eternal being :
Or if our substance be indeed divine,

And cannot cease to be, we are at worst 100
On this side nothing ; and by proof we feel
Our power sufficient to disturb his Heav'n,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne :
Which if not victory is yet revenge.' 105

He ended frowning, and his look denounc'd
Desperate revenge, and battle dangerous
To less than Gods. On th' other side uprose
Belial, in act more graceful and humane ; 110
A fairer person lost not Heav'n ; he seem'd
For dignity compos'd and high exploit ;
But all was false and hollow ; though his tongue
Dropt manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels ; for his thoughts were low ; 115
To vice industrious, but to nobler deeds
Timorous and slothful : yet he pleas'd the ear ;
And with persuasive accent thus began.

' I should be much for open war, O peers,
As not behind in hate ; if what was urg'd 120
Main reason to persuade immediate war,
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success :
When he who most excels in fact of arms,
In what he counsels and in what excels 125
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.

First, what revenge ? The tow'rs of Heav'n are fill'd
With armed watch, that render all access 130
Impregnable : oft on the bordering deep
Encamp their legions, or with obscure wing
Scout far and wide into the realm of night,
Scorning surprise. Or could we break our way
By force, and at our heels all Hell should rise 135
With blackest insurrection, to confound
Heaven's purest light, yet our great Enemy
All incorruptible would on his throne
Sit unpolluted ; and th' ethereal mould

Incapable of stain would soon expel
Her mischief, and purge off the baser fire
Victorious. Thus repuls'd, our final hope
Is flat despair : we must exasperate
Th' Almighty Victor to spend all his rage,
And that must end us, that must be our cure, 145
To be no more ; sad cure ; for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallow'd up and lost
In the wide womb of uncreated night, 150
Devoid of sense and motion ? and who knows,—
Let this be good,—whether our angry Foe
Can give it, or will ever ? how he can
Is doubtful ; that he never will is sure.
Will he, so wise, let loose at once his ire, 155
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger, whom his anger saves
To punish endless ? “ Wherefore cease we then ?”
Say they who counsel war ; “ we are decreed, 160
Reserv'd and destin'd to eternal woe ;
Whatever doing, what can we suffer more ?
What can we suffer worse ?” Is this then worst,
Thus sitting, thus consulting, thus in arms ?
What when we fled amain, pursu'd and struck 165
With Heav'n's afflicting thunder, and besought
The deep to shelter us ? this Hell then seem'd
A refuge from those wounds ; or when we lay
Chain'd on the burning lake ? that sure was worse.
What if the breath that kindl'd those grim fires, 170
Awak'd should blow them into seven-fold rage,
And plunge us in the flames ? or from above
Should intermitted vengeance arm again
His red right hand to plague us ? What if all
Her stores were open'd, and this firmament 175
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads ; while we perhaps
Designing or exhorting glorious war,

Caught in a fiery tempest shall be hurl'd 180
 Each on his rock transfixt, the sport and prey
 Of racking whirlwinds, or for ever sunk
 Under yon boiling ocean, wrapt in chains;
 There to converse with everlasting groans,
 Unrespited, unpitied, unrepriev'd, 185
 Ages of hopeless end? this would be worse.
 War therefore, open or conceal'd, alike
 My voice dissuades; for what can force or guile
 With him, or who deceive his mind, whose eye
 Views all things at one view? He from Heav'n's highth 190
 All these our motions vain, sees and derides;
 Not more almighty to resist our might
 Than wise to frustrate all our plots and wiles.
 Shall we then live thus vile, the race of Heav'n
 Thus trampil'd, thus expell'd to suffer here 195
 Chains and these torments? better these than worse,
 By my advice; since fate inevitable
 Subdues us, and omnipotent decree,
 The Victor's will. To suffer, as to do,
 Our strength is equal; nor the law unjust 200
 That so ordains: this was at first resolv'd,
 If we were wise, against so great a foe
 Contending, and so doubtful what might fall.
 I laugh, when those who at the spear are bold
 And vent'rous, if that fail them, shrink and fear 205
 What yet they know must follow, to endure
 Exile, or ignominy, or bonds, or pain,
 The sentence of their conqueror: this is now
 Our doom; which if we can sustain and bear,
 Our supreme Foe in time may much remit 210
 His anger, and perhaps thus far remov'd
 Not mind us not offending, satisfi'd
 With what is punish't; whence these raging fires
 Will slack'n, if his breath stir not their flames.
 Our purer essence then will overcome 215
 Their noxious vapour, or inur'd not feel,
 Or chang'd at length, and to the place conform'd
 In temper and in nature, will receive
 Familiar the fierce heat, and void of pain;

This horror will grow mild, this darkness light,
Besides what hope the never-ending flight
Of future days may bring, what chance what change;
Worth waiting, since our present lot appears
For happy though but ill, for ill not worst,
If we procure not to ourselves more woe.' 225

Thus Belial with words cloth'd in reason's garb
Counsell'd ignoble ease, and peaceful sloth,
Not peace: and after him thus Mammon spake.

'Either to disenthroned the King of Heav'n
We war, if war be best, or to regain 230

Our own right lost. Him to enthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife:
The former vain to hope argues as vain
The latter: for what place can be for us 235

Within Heav'n's bound, unless Heav'n's Lord Supreme
We overpower? Suppose he should relent
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence humble, and receive 240

Strict laws impos'd, to celebrate his throne
With warbl'd hymns, and to his Godhead sing
Forc't Halleluiahs; while he lordly sits
Our envied Sovran, and his altar breathes
Ambrosial odours and ambrosial flowers, 245

Our servile offerings? This must be our task
In Heav'n, this our delight; how wearisome
Eternity so spent in worship paid
To whom we hate! Let us not then pursue
By force impossible, by leave obtain'd 250

Unacceptable, though in Heav'n, our state
Of splendid vassalage, but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring 255

Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosperous of adverse

We can create; and in what place so e'er 260
Thrive under evil, and work ease out of pain
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick clouds and dark doth Heav'n's all-ruling Sire
Choose to reside, his glory unobscur'd, 265
And with the majesty of darkness round
Covers his throne; from whence deep thunders roar
Must'ring their rage, and Heav'n resembles Hell!
As he our darkness, cannot we his light
Imitate when we please? This desert soil 270
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can Heav'n show more?
Our torments also may in length of time
Become our elements, these piercing fires 275
As soft as now severe, our temper chang'd
Into their temper; which must needs remove
The sensible of pain. All things invite
To peaceful counsels, and the settl'd state
Of order, how in safety best we may 280
Compose our present evils, with regard
Of what we are and were, dismissing quite
All thoughts of war: ye have what I advise.
He scarce had finisht, when such murmur fill'd
Th' assembly, as when hollow rocks retain 285
The sound of blust'ring winds, which all night long
Had rous'd the sea, now with hoarse cadence lull
Sea-faring men o'er-watcht, whose bark by chance
Or pinnacle anchors in a craggy bay
After the tempest: such applause was heard 290
As Mammon ended, and his sentence pleas'd,
Advising peace: for such another field
They dreaded worse than Hell: so much the fear
Of thunder and the sword of Michael
Wrought still within them; and no less desire 295
To found this nether empire, which might rise
By policy, and long process of time,
In emulation opposite to Heav'n.
Which when Beëlzebub perceiv'd; than whom,

Satan except, none higher sat, with grave
Aspect he rose, and in his rising seem'd 300
A pillar of state ; deep on his front engraven
Deliberation sat and public care ;
And princely counsel in his face yet shon,
Majestic though in ruin : sage he stood 305
With Atlantean shoulders fit to bear
The weight of mightiest monarchies ; his look
Drew audience and attention still as night
Or summer's noon-tide air, while thus he spake.
 'Thrones and Imperial Powers, offspring of Heav'n,
Ethereal Virtues ; or these titles now 310
Must we renounce, and changing style be call'd
Princes of Hell ? for so the popular vote
Inclines, here to continue, and build up here
A growing empire ; doubtless ; while we dream, 315
And know not that the King of Heav'n hath doom'd
This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From Heaven's high jurisdiction, in new league
Banded against his throne ; but to remain 320
In strictest bondage, though thus far remov'd,
Under th, inevitable curb, reserv'd
His captive multitude : for he, be sure,
In highth or depth, still first and last will reign
Sole King, and of his kingdom lose no part 325
By our revolt ; but over Hell extend
His empire, and with iron sceptre rule
Us here, as with his golden those in Heav'n.
What sit we then projecting peace and war ?
War hath determin'd us, and foil'd with loss 330
Irreparable : terms of peace yet none
Vouchsaf't or sought ; for what peace will be giv'n
To us enslav'd, but custody severe,
And stripes, and arbitrary punishment
Inflicted ? and what peace can we return, 335
But to our power hostility and hate,
Untam'd reluctance, and revenge though slow,
Yet ever plotting how the Conqueror least
May reap his conquest, and may least rejoice

In doing what we most in suffering feel ? 340
Nor will occasion want, nor shall we need
With dangerous expedition to invade
Heav'n, whose high walls fear no assault or siege,
Or ambush from the deep. What if we find
Some easier enterprise ? There is a place 345
(If ancient and prophetic fame in Heaven
Err not) another world, the happy seat
Of some new race call'd Man, about this time
To be created like to us, though less
In power and excellence, but favour'd more 350
Of him who rules above ; so was his will
Pronounc'd among the gods, and by an oath,
That shook Heav'n's whole circumference, confirm'd.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould, 355
Or substance, how endu'd, and what their power,
And where their weakness, how attempted best
By force or subtlety. Though Heaven be shut,
And Heav'n's high Arbitrator sit secure
In his own strength, this place may lie expos'd 360
The utmost border of his kingdom, left
To their defence who hold it : here perhaps
Some advantageous act may be achiev'd
By sudden onset ; either with Hell-fire
To waste his whole creation, or possess 365
All as our own, and drive as we were driven,
The puny habitants ; or if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass 370
Common revenge, and interrupt his joy
In our confusion, and our joy upraise
In his disturbance ; when his darling sons
Hurl'd headlong to partake with us, shall curse
Their frail original, and faded bliss 375
Faded so soon. Advise if this be worth
Attempting, or to sit in darkness here
Hatching vain empires.' Thus Beëlzebub
Pleaded his devilish counsel, first devis'd

By Satan, and in part propos'd : for whence, 380
But from the Author of all ill could spring
So deep a malice, to confound the race
Of mankind in one root, and Earth with Hell
To mingle and involve ; done all to spite
The great Creator ? But their spite still serves 385
His glory to augment. The bold design
Pleas'd highly those infernal states, and joy
Sparkl'd in all their eyes ; with full assent
They vote : whereat his speech he thus renews.
' Well have ye judg'd, well ended long debate, 390
Synod of gods ; and like to what ye are,
Great things resolv'd : which from the lowest deep
Will once more lift us up, in spite of fate,
Nearer our ancient seat ; perhaps in view
Of those bright confines, whence with neighbring arms
And opportune excursion, we may chance 395
Re-enter Heav'n ; or else in some mild zone
Dwell not unvisited of Heav'n's fair light
Secure, and at the bright'ning orient beam
Purge off this gloom ; the soft delicious air, 400
To heal the scar of these corrosive fires,
Shall breathe her balm. But first whom shall we send
In search of this new world, whom shall we find
Sufficient ? who shall tempt with wandring feet
The dark unbottom'd infinite abyss, 405
And through the palpable obscure find out
His uncouth way, or spread his airy flight
Upborne with indefatigable wings
Over the vast abrupt, ere he arrive
The happy ile ? What strength, what art can then 410
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of angels watching round ? Here he had need
All circumspection, and we now no less
Choice in our suffrage ; for on whom we send, 415
The weight of all and our last hope relies.'

This said, he sat ; and expectation held
His look suspense, awaiting who appear'd
To second, or oppose, or undertake

The perilous attempt : but all sat mute, 420
Pondering the danger with deep thoughts ; and each
In other's count'nance read his own dismay,
Astonisht : none among the choice and prime
Of those Heav'n-warring champions could be found
So hardy as to proffer or accept 425
Alone the dreadful voyage ; till at last
Satan, whom now transcendent glory rais'd
Above his fellows, with monarchal pride
Conscious of highest worth, unmov'd thus spake.
' O progeny of Heav'n, empyreal Thrones, 430
With reason hath deep silence and demur
Seiz'd us, though undismay'd : long is the way
And hard, that out of Hell leads up to light ;
Our prison strong, this huge convex of fire,
Outrageous to devour, immures us round 435
Ninefold, and gates of burning adamant
Barr'd over us prohibit all egress.
These past, if any pass, the void profound
Of unessential Night receives him next
Wide gaping, and with utter loss of being 440
Threatens him, plung'd in that abortive gulf.
If thence he escape into whatever world,
Or unknown region, what remains him less
Than unknown dangers and as hard escape ?
But I should ill become this throne, O peers, 445
And this imperial sov'ranty, adorn'd
With splendor, arm'd with power, if aught propos'd
And judg'd of public moment, in the shape
Of difficulty or danger could deter
Me from attempting. Wherefore do I assume 450
These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due
Of hazard more, as he above the rest 455
High honor'd sits ? Go therefore, mighty powers,
Terror of Heav'n, though fall'n ; intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell

More tolerable ; if there be cure or charm 460
To respite or deceive, or slack the pain
Of this ill mansion : intermit no watch
Against a wakeful foe, while I abroad
Through all the coasts of dark destruction seek
Deliverance for us all : this enterprise 465
None shall partake with me.' Thus saying, rose
The Monarch, and prevented all reply ;
Prudent, lest from his resolution rais'd,
Others among the chief might offer now
(Certain to be refus'd) what erst they fear'd ; 470
And so refus'd might in opinion stand
His rivals, winning cheap the high repute
Which he through hazard huge must earn. But they
Dreaded not more th' adventure than his voice
Forbidding ; and at once with him they rose ; 475
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend
With awful reverence prone ; and as a god
Extol him equal to the Highest in Heav'n :
Nor fail'd they to express how much they prais'd, 480
That for the general safety he despis'd
His own : for neither do the spirits damn'd
Lose all their virtue ; lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition varnisht o'er with zeal. 485
Thus they their doubtful consultations dark
Ended rejoicing in their matchless chief :
As when from mountain-tops the dusky clouds
Ascending, while the north-wind sleeps, o'erspread
Heav'n's cheerful face, the lowring element 490
Scowls o'er the landscape dark'nd snow, or show'r ;
If chance the radiant sun with farewell sweet
Extend his ev'ning beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings. 495
O shame to men ! devil with devil damn'd
Firm concord holds, men only disagree
Of creatures rational, though under hope
Of heavenly grace ; and God proclaiming peace,

Yet live in hatred, enmity, and strife 500
Among themselves, and levy cruel wars,
Wasting the earth, each other to destroy ;
As if (which might induce us to accord)
Man had not hellish foes anow besides,
That day and night for his destruction wait. 505
The Stygian council thus dissolv'd ; and forth
In order came the grand infernal peers,
Midst came their mighty Paramount, and seem'd
Alone the antagonist of Heav'n, nor less
Than Hell's dread emperor with pomp supreme, 510
And God-like imitated state : him round
A globe of fiery seraphim enclos'd
With bright emblazonry, and horrent arms.
Then of their session ended they bid cry
With trumpets' regal sound the great result : 515
Toward the four winds four speedy cherubim
Put to their mouths the sounding alchemy
By herald's voice explain'd : the hollow abyss
Heard far and wide, and all the host of Hell
With deaf'ning shout, return'd them loud acclaim. 520
Thence more at ease their minds and somewhat rais'd
By false presumptuous hope, the ranged powers
Disband, and wandering, each his several way
Pursues, as inclination or sad choice
Leads him perplex't, where he may likeliest find 525
Truce to his restless thoughts, and entertain
The irksome hours, till his great chief return.
Part on the plain, or in the air sublime
Upon the wing, or in swift race contend,
As at th' Olympian games or Pythian fields ; 530
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigads form.
As when to warn proud cities war appears
Wag'd in the troubl'd sky, and armies rush
To battle in the clouds, before each van 535
Prick forth the airy knights, and couch their spears
Till thickest legions close ; with feats of arms
From either end of Heav'n the welkin burns.
Others with vast Typhcean rage more fell

Rend up both rocks and hills, and ride the air 540
In whirlwind ; Hell scarce holds the wild uproar.
As when Alcides from Œchalia crown'd
With conquest, felt th' envenom'd robe, and tore
Through pain up by the roots Thessalian pines,
And Lichas from the top of Œta threw 545
Into th' Euboic sea. Others more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds and hapless fall
By doom of battle ; and complain that Fate 950
Free Virtue should enthrall, to Force or Chance.]
Their song was partial, but the harmony
(What could it less when spirits immortal sing ?)
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet 555
(For eloquence the soul, song charms the sense,)
Others apart sat on a hill retir'd,
In thoughts more elevate, and reason'd high
Of providence, foreknowledge, will, and fate,
Fix'd fate, free will, foreknowledge absolute, 560
And found no end, in wand'ring mazes lost.
Of good and evil much they argu'd then,
Of happiness and final misery,
Passion and apathy, and glory and shame ;
Vain wisdom all, and false philosophy : 565
Yet with a pleasing sorcery could charm
Pain for a while or anguish, and excite
Fallacious hope, or arm th' obdured breast
With stubborn patience as with triple steel.
Another part in squadrons and gross bands, 570
On bold adventure to discover wide
That dismal world, if any clime perhaps
Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers that disgorge 575
Into the burning lake their baleful streams ;
Abhorred Styx the flood of deadly hate ;
Sad Acheron of sorrow, black and deep ;
Cocytus, nam'd of lamentation loud

Heard on the rueful stream ; fierce Phelegeton, 580
Whose waves of torrent fire inflame with rage.
Far off from these a slow and silent stream,
Lethe the river of oblivion rolls
Her watry labyrinth, whereof who drinks,
Forthwith his former state and being forgets, 585
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies dark and wild, beat with perpetual storms
Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems 590
Of ancient pile ; all else deep snow and ice,
A gulf profound as that Serbonian bog
Betwixt Damiata and mount Casius old,
Where armies whole have sunk : the parching air
Burns froze, and cold performs th' effect of fire. 595
Thither by harpy-footed furies hal'd,
At certain revolutions all the damn'd
Are brought : and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice 600
Their soft ethereal warmth, and there to pine
Immoval, infixt, and frozen round,
Periods of time ; thence hurried back to fire.
They ferry over this Lethean sound
Both to and fro, their sorrow to augment ; 605
And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink ;
But Fate withstands, and to oppose th' attempt, 610
Medusa with Gorgonian terror guards
The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In confus'd march forlorn, th' adventurous bands 615
With shudd'ring horror pale and eyes agast
View'd first their lamentable lot, and found
No rest: through many a dark and dreary vale
They pass'd, and many a région dolorous,

O'er many a frozen, many a fiery Alp, 620
Rocks, caves, lakes, fens, bogs, dens, and shades of death ;
A universe of death, which God by curse
Created evil for evil only good,
Where all life dies, death lives, and Nature breeds,
Perverse, all monstrous, all prodigious things, 625
Abominable, inutterable, and worse
Than fables yet have feign'd or fear conceiv'd,
Gorgons and Hydras, and Chimæras dire.
Meanwhile the Adversary of God and Man,
Satan with thoughts inflam'd of highest design, 630
Puts on swift wings, and towards the gates of Hell
Explores his solitary flight ; sometimes
He scours the right hand coast, sometimes the left,
Now shaves with level wing the deep, then soars
Up to the fiery concave towring high. 635
As when far off at sea a fleet descri'd
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the iles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs ; they on the trading flood 640
Through the wide Ethiopian to the Cape,
Ply stemming nightly toward the pole : so seem'd
Far off the flying Fiend : at last appear
Hell bounds high reaching to the horrid roof,
And thrice threefold the gates ; three folds were brass,
Three iron, three of adamantine rock, 645
Impenetrable, impal'd with circling fire,
Yet unconsum'd. Before the gates there sat
On either side a formidable shape ;
The one seem'd woman to the waist, and fair, 650
But ended foul in many a scaly fold
Voluminous and vast, a serpent arm'd
With mortal sting : about her middle round
A cry of Hell-hounds never ceasing bark'd
With wide Cerberean mouths full loud, and rung 655
A hideous peal : yet, when they list, would creep,
If aught disturb'd their noise, into her womb,
And kennel there, yet there still bark'd and howl'd,
Within unseen. Far less abhorr'd than these

Vex'd Scylla bathing in the sea that parts 660
 Calabria from the hoarse Trinacrian shore :
 Nor uglier follow the night-hag, when call'd
 In secret, riding through the air she comes
 Lur'd with the smell of infant blood, to dance
 With Lapland witches, while the labouring moon 665
 Eclipses at their charms. The other shape,
 If shape it might be call'd that shape had none
 Distinguishable in member, joint, or limb,
 Or substance might be call'd that shadow seem'd,
 For each seem'd either ; black it stood as night, 670
 Fierce as ten furies, terrible as Hell,
 And shook a dreadful dart ; what seem'd his head
 The likeness of a kingly crown had on.
 Satan was now at hand, and from his seat
 The monster moving onward came as fast 675
 With horrid strides, Hell trembled as he strode.
 Th' undaunted Fiend what this might be admir'd,
 Admir'd, not fear'd ; God and his Son except,
 Created thing naught valu'd he nor shunn'd ;
 And with disdainful look thus first began. 680
 'Whence and what art thou, execrable shape.
 That dar'st, though grim and terrible, advance
 Thy miscreated front athwart my way
 To yonder gates ? Through them I mean to pass,
 That be assur'd, without leave askt of thee : 685
 Retire, or taste thy folly, and learn by proof,
 Hell-born, not to contend with spirits of Heav'n.'
 To whom the goblin full of wrath repli'd ;
 'Art thou that traitor Angel, art thou he,
 Who first broke peace in Heav'n and faith, till then 690
 Unbrok'n ; and in proud rebellious arms,
 Drew after him the third part of Heav'n's sons
 Conjur'd against the Highest ; for which both thou
 And they outcast from God, are here condemn'd
 To waste eternal days in woe and pain ? 695
 And reck'n'st thou thyself with spirits of Heav'n,
 Hell-doom'd, and breath'st defiance here and scorn
 Where I reign king, and to enrage thee more,
 Thy king and lord ? Back to thy punishment,

False fugitive, and to thy speed add wings, 700
Lest with a whip of scorpions I pursue
Thy ling'ring, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before.'

So spake the grisly terror, and in shape,
So speaking and so threat'ning, grew tenfold 705
More dreadful and deform : on th' other side,
Incensed with indignation Satan stood

Unterrifi'd ; and like a comet burn'd,
That fires the length of Ophiuchus huge
In th' Arctic sky, and from his horrid hair 710
Shakes pestilence and war. Each at the head

Levell'd his deadly aim ; their fatal hands
No second stroke intend, and such a frown
Each cast at th' other, as when two black clouds
With Heav'n's artillery fraught, come rattling on 715

Over the Caspian, then stand front to front
Hov'ring a space, till winds the signal blow
To join their dark encounter in mid air ;
So frown'd the mighty combatants, that Hell

Grew darker at their frown, so matcht they stood ; 720
For never but once more was either like

To meet so great a foe ; and now great deeds
Had been achiev'd, whereof all Hell had rung,
Had not the snaky sorceress that sat
Fast by Hell-gate, and kept the fatal key, 725

Ris'n, and with hideous outcry rushed between.

' O father, what intends thy hand,' she cri'd,
' Against thy only son ? what fury O son,
Possesses thee to bend that mortal dart
Against thy father's head ? and know'st for whom ? 730

For him who sits above and laughs the while
At thee ordain'd his drudge, to execute
Whate'er his wrath, which he calls justice, bids ;
His wrath which one day will destroy ye both.'

She spake, and at her words the hellish pest 735
Forebore, then these to her Satan return'd :

' So strange thy outcry, and thy words so strange
Thou interposest, that my sudden hand
Prevented spares to tell thee yet by deeds

What it intends; till first I know of thee, 740
 What thing thou art, thus double-form'd, and why
 In this infernal vale first met thou call'st
 Me father, and that phantasm call'st my son?
 I know thee not, nor ever saw till now
 Sight more detestable than him and thee.' 745
 'T' whom thus the portress of Hell-gate repli'd.
 'Hast thou forgot me then, and do I seem
 Now in thine eye so foul? once deem'd so fair
 In Heav'n, when at th' assembly, and in sight
 Of all the seraphim with thee combin'd 750
 In bold conspiracy against Heav'n's King,
 All on a sudden miserable pain
 Surpris'd thee, dim thine eyes, and dizzy swam
 In darkness, while thy head flames thick and fast
 Threw forth; till on the left side op'ning wide, 755
 Likest to thee in shape and count'nance bright,
 Then shining heav'nly fair, a goddess arm'd,
 Out of thy head I sprung: amazement seiz'd
 All th' host of Heav'n; back they recoil'd afraid
 At first, and call'd me SIN: and for a sign 760
 Portentous held me; but familiar grown,
 I pleas'd, and with attractive graces won
 The most averse, thee chiefly, who full oft
 Thyself in me thy perfect image viewing
 Becam'st enamour'd, and such joy thou took'st 765
 With me in secret, that my womb conceiv'd
 A growing burden. Meanwhile war arose,
 And fields were fought in Heav'n; wherein remain'd
 (For what could else) to our Almighty Foe
 Clear victory, to our part loss and rout 770
 Through all the empyrean: down they fell
 Driv'n headlong from the pitch of Heaven, down
 Into this deep, and in the general fall
 I also; at which time this powerful key
 Into my hand was giv'n, with charge to keep 775
 These gates for ever shut, which none can pass
 Without my op'ning. Pensive here I sat
 Alone, but long I sat not, till my womb
 Pregnant by thee, and now excessive grown,

Prodigious motion felt and rueful throes. 780
At last this odious offspring whom thou seest
Thine own begotten, breaking violent way
Tore through my entrails, that with fear and pain
Distorted, all my nether shape thus grew
Transform'd : but he my inbred enemy 785
Forth issu'd brandishing his fatal dart,
Made to destroy : I fled, and cri'd out, DEATH ;
Hell trembl'd at the hideous name, and sigh'd
From all her caves, and back resounded DEATH.
I fled, but he pursu'd (though more, it seems, 790
Inflam'd with lust than rage) and swifter far,
Me overtook his mother all dismay'd.
And in embraces forcible and foul
Ingendring with me, of that rape begot
These yelling monsters that with ceaseless cry 795
Surround me, as thou saw'st, hourly conceiv'd
And hourly born, with sorrow infinite
To me ; for when they list into the womb
That bred them they return, and howl and gnaw
My bowels, their repast : then bursting forth 800
Afresh, with conscious terrors vex me round,
That rest or intermission none I find.
Before mine eyes in opposition sits
Grim Death my son and foe, who sets them on,
And me his parent would full soon devour 805
For want of other prey, but that he knows
His end with mine involv'd ; and knows that I
Should prove a bitter morsel, and his bane,
Whenever that shall be ; so Fate pronounc'd.
But thou O father, I forewarn thee, shun 810
His deadly arrow ; neither vainly hope
To be invulnerable in those bright arms,
Though temper'd heav'nly ; for that mortal dint,
Save he who reigns above, none can resist.'
She finish'd, and the subtle Fiend his lore 815
Soon learn'd, now milder, and thus answer'd smooth.
' Dear daughter, since thou claim'st me for thy sire,
And my fair son here show'st me, the dear pledge
Of dalliance had with thee in Heav'n, and joys

Then sweet, now sad to mention, through dire change 820
 Befall'n us unforeseen, unthought of, know
 I come no enemy, but to set free
 From out this dark and dismal house of pain,
 Both him and thee, and all the heav'nly host
 Of spirits that in our just pretences arm'd 825
 Fell with us from on high: from them I go
 This uncouth errand sole, and one for all
 Myself expose, with lonely steps to tread
 Th' unfounded deep, and through the void immense
 To search with wand'ring quest a place foretold 830
 Should be, and by concurring signs, ere now
 Created vast and round; a place of bliss
 In the purlieus of Heav'n, and therein plac't
 A race of upstart creatures, to supply
 Perhaps our vacant room, though more remov'd, 835
 Lest Heav'n surcharg'd with potent multitude
 Might hap to move new broils: be this or aught
 Than this more secret now design'd, I haste
 To know, and this once known, shall soon return,
 And bring ye to the place where thou and Death 840
 Shall dwell at ease, and up and down unseen
 Wing silently the buxom air, imbalm'd
 With odours; there ye shall be fed and fill'd
 Immeasurably, all things shall be your prey.
 He ceas'd, for both seem'd highly pleas'd, an Death
 Grinn'd horrible a gastly smile, to hear 846
 His famine should be fill'd, and blest his maw
 Destin'd to that good hour: no less rejoic'd
 His mother bad, and thus bespake her sire.
 'The key of this infernal pit by due, 850
 And by command of Heav'n's all-powerful King
 I keep, by him forbidden to unlock
 These adamantine gates; against all force
 Death ready stands to interpose his dart,
 Fearless to be o'ermatcht by living might. 855
 But what owe I to his commands above
 Who hates me, and hath hither thrust me down
 Into this gloom of Tartarus profound,
 To sit in hateful office here confin'd,

BOOK II.]	PARADISE LOST.	185
Inhabitant of Heav'n, and heav'nly-born,		860
Here in perpetual agony and pain,		
With terrors and with clamors compast round		
Of mine own brood, that on my bowels feed ?		
Thou art my father, thou my author, thou		
My being gav'st me : whom should I obey	865	
But thee, whom follow ? thou wilt bring me soon		
To that new world of light and bliss, among		
The gods who live at ease, where I shall reign		
At thy right hand voluptuous, as beseems		
Thy daughter and thy darling, without end.'	870	
Thus saying, from her side the fatal key,		
Sad instrument of all our woe, she took ;		
And towards the gate rolling her bestial train,		
Forthwith the huge portcullis high up drew,		
Which but herself not all the Stygian powers	875	
Could once have mov'd : then in the keyhole turns		
Th' intricate wards, and every bolt and bar,		
Of massy iron or solid rock with ease		
Unfast'ns : on a sudden op'n fly,		
With impetuous recoil and jarring sound	880	
Th' infernal doors, and on their hinges grate		
Harsh thunder, that the lowest bottom shook		
Of Erebus. She op'nd, but to shut		
Excell'd her power ; the gates wide op'n stood,		
That with extended wings a banner'd host	885	
Under spread ensigns marching might pass through		
With horse and chariots rankt in loose array ;		
So wide they stood, and like a furnace-mouth		
Cast forth redounding smoke and ruddy flame.		
Before their eyes in sudden view appear	890	
The secrets of the hoary deep, a dark		
Illimitable ocean without bound,		
Without dimension, where length, breadth, and highth,		
And time and place are lost ; where eldest Night		
And Chaos, ancestors of Nature, hold	895	
Eternal anarchy, amidst the noise		
Of endless wars, and by confusion stand.		
For hot, cold, moist, and dry, four champions fierce		
Strive here for mast'ry, and to battle bring		

Their embryon atoms ; they around the flag 900
Of each his faction, in their several clans,
Light-arm'd or heavy, sharp, smooth, swift or slow,
Swarm populous, unnumber'd as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise 905
Their lighter wings. To whom these most adhere
He rules a moment : Chaos umpire sits,
And by decision more embroils the fray
By which he reigns ; next him high arbiter
Chance governs all. Into this wild abyss, 910
The womb of Nature and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixt
Confus'dly, and which thus must ever fight,
Unless th' Almighty Maker them ordain 915
His dark materials to create more worlds :
Into this wild abyss the wary Fiend
Stood on the brink of Hell and look'd a while,
Pondering his voyage ; for no narrow frith
He had to cross. Nor was his ear less peal'd 920
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms,
With all her battering engines bent to rase
Some capital city ; or less than if this frame
Of heav'n were falling, and these elements 925
In mutiny had from her axle torn
The stedfast Earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground, thence many a league
As in a cloudy chair ascending rides 930
Audacious, but that seat soon failing, meets
A vast vacuity : all unawares
Fluttring his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance 935
The strong rebuff of some tumultuous cloud
Instinct with fire and nitre hurried him
As many miles aloft : that fury stay'd,
Quencht in a boggy Syrtis, neither sea,

Nor good dry land : nigh founder'd on he fares, 940
Treading the crude consistence, half on foot,
Half flying ; behoves him now both oar and sail.
As when a gryfon through the wilderness
With winged course o'er hill or moory dale,
Pursues the Arimaspiā, who by stealth 945
Had from his wakeful custody purloin'd
The guarded gold : so eagerly the Fiend
O'er bog or steep, through strait, rough, dense or rare,
With head, hands, wings or feet, pursues his way,
And swims or sinks, or wades, or creeps, or flies : 950
At length an universal hubbub wild
Of stunning sounds and voices all confus'd
Borne through the hollow dark assaults his ear
With loudest vehemence : thither he plies,
Undaunted to meet there whatever power 955
Or spirit of the nethermost abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies
Bordering on light ; when straight behold the throne
Of Chaos, and his dark pavilion spread 960
Wide on the wasteful deep ; with him enthron'd
Sat sable-vested Night, eldest of things,
The consort of his reign ; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon ; Rumor next and Chance, 965
And Tumult and Confusion all embroil'd,
And Discord with a thousand various mouths.
T' whom Satan turning boldly, thus. ' Ye powers
And spirits of this nethermost abyss,
Chaos and ancient Night, I come no spy, 970
With purpose to explore or to disturb
The secrets of your realm, but by constraint
Wandering this darksome desert, as my way
Lies through your spacious empire up to light ;
Alone, and without guide, half lost, I seek 975
What readiest path leads where your gloomy bounds
Confine with Heav'n ; or if some other place
From your dominion won, th' ethereal King
Possesses lately, thither to arrive

I travel this profound ; direct my course ; 980
Directed no mean recompense it brings
To your behoof, if I that region lost,
All usurpation then expell'd, reduce
To her original darkness and your sway
(Which is my present journey) and once more 985
Erect the standard there of ancient Night ;
Yours be th' advantage all, mine the revenge.'
Thus Satan ; and him thus the Anarch old
With falt'ring speech and visage incompod
Answer'd. 'I know thee, stranger, who thou art, 990
That mighty leading Angel, who of late
Made head against Heav'n's King, though overthrown.
I saw and heard, for such a numerous host
Fled not in silence through the frightened deep
With ruin upon ruin, rout on rout, 995
Confusion worse confounded ; and Heav'n gates
Pour'd out by millions her victorious bands
Pursuing. I upon my frontiers here
Keep residence ; if all I can will serve,
That little which is left so to defend, 1000
Encroacht on still through our intestine broils
Weak'ning the sceptre of old Night : first Hell,
Your dungeon stretching far and wide beneath ;
Now lately heaven and earth, another World
Hung o'er my realm, link'd in a golden chain 1005
To that side Heav'n from whence your legions fell :
If that way be your walk, you have not far ;
So much the nearer danger ; go and speed ;
Havock and spoil and ruin are my gain.'
He ceas'd ; and Satan staid not to reply, 1010
But glad that now his sea should find a shore,
With fresh alacrity and force renew'd
Springs upward like a pyramid of fire
Into the wild expanse ; and through the shock
Of fighting elements, on all sides round 1015
Environ'd wins his way ; harder beset
And more endanger'd, than when Argo pass'd
Through Bosphorus betwixt the justling rocks :
Or when Ulysses on the larboard shunn'd

Charybdis, and by th' other whirlpool steer'd. 1020
So he with difficulty and labour hard
Mov'd on, with difficulty and labour he ;
But he once past, soon after when man fell,
Strange alteration ! Sin and Death amain
Following his track, such was the will of Heav'n, 1025
Pav'd after him a broad and beat'n way
Over the dark abyss, whose boiling gulf
Tamely endur'd a bridge of wondrous length
From Hell continu'd, reaching th' utmost orb
Of this frail World ; by which the spirits perverse 1030
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good angels guard by special grace.
But now at last the sacred influence
Of light appears, and from the walls of Heav'n 1035
Shoots far into the bosom of dim night
A glimmering dawn ; here Nature first begins
Her farthest verge, and Chaos to retire
As from her outmost works, a brok'n foe,
With tumult less and with less hostile din ; 1040
That Satan with less toil, and now with ease
Wafts on the calmer wave by dubious light,
And like a weather-beaten vessel holds
Gladly the port, though shrouds and tackle torn ;
Or in the emptier waste, resembling air, 1045
Weighs his spread wings, at leisure to behold
Far off th' empyreal Heav'n, extended wide
In circuit, undetermin'd square or round,
With opal towers and battlements adorn'd
Of living sapphire, once his native seat ; 1050
And fast by hanging in a golden chain
This pendent world, in bigness as a star
Of smallest magnitude close by the moon.
Thither full fraught with mischievous revenge,
Accurst, and in a cursed hour he hies. 1055

NOTES ON BOOK II.

1. 1.—*High on a throne, &c.*]—"I have before observed in general, that the persons whom Milton introduces into his poem always discover such sentiments and behaviour as are in a peculiar manner conformable to their respective characters. Every circumstance in their speeches and actions is with great justness and delicacy adapted to the persons who speak and act. That superior greatness and mock majesty which is ascribed to the prince of the fallen angels, is admirably preserved in the beginning of this book. His opening and closing the debate; his encountering the hideous phantom, who guarded the gates of Hell and appeared to him in all its terrors, are instances of that proud and daring mind, which could not brook submission even to Omnipotence. The same boldness and intrepidity of behaviour discovers itself in the several adventures which he meets with during his passage through the regions of unformed matter, and particularly in his address to those tremendous Powers who are described as presiding over it."—*Addison*.

Compare the opening of the second book of Ovid's *Metamorphoses*, and Spenser's description of the Presence-chamber in the House of Pride (*Faër. Qu.*, l. iv. 8).

"High above all a cloth of state was spread,
And a rich *throne*, as bright as sunny day,
On which there sate," &c.

"—*Throne* is a Greek word (*thronos*) signifying a chair raised above the level of the floor whereon it stands, usually richly ornamented, and covered with a canopy. A chair of state, commonly a royal seat of a prince or bishop.

1. 2.—*The wealth of Ormus and of Ind.*—Ormus, or Hormuz, is an island at the entrance of the Persian Gulf. Though a mere barren rock, it was formerly, during the Portuguese supremacy in the 16th century, one of the richest commercial emporiums of the East. It contained a large and splendid city, which has now entirely disappeared. The whole Gulf was celebrated for its pearl-fishery, and there is still a very extensive one about the Bairein islands.

By the wealth of *Ind* (a poetical contraction for India) may be principally meant the diamond mines of Golconda; but the narratives of Sir Thomas Rowe, Sir Thomas Herbert and others, had given the most exalted notions of the wealth and magnificence of the Mogul sovereigns of India. This wealth consisted

in pearls, diamonds, and gold with which Ormus and India abound.

1. 3.—*Or where the gorgeous East.*—Not that “Ormus” and “Ind” were in the West, but the sense is, that the throne of Satan outshone diamonds, or pearls and gold, the choicest whereof were produced in the East, *i. e.* Tartary and Persia. Spenser expresses the same thought. *Faër. Qu. III., iv. 23.*

“That it did passe
The wealth of the *East*, and pomp of Persian Kings.”—*Newton.*

The word *gorgeous* in this line is worth notice. It is probably from “gorge,” to feed *gluttonously*, and transferred from the palate to the eye; hence luxuriously adorned, splendid or magnificent.—*Connon.*

„—*with richest hand.*—Like the French *à pleines mains*, with liberal hand. It is a metaphor to express the great plenty and abundance of these precious articles.

1. 4.—*Showers on her kings.*—Pours with profusion. This alludes to a practice at coronations of throwing gold-dust and seed-pearl on the king's head, an eastern ceremony. And the same sort of metaphor is used in Shakespeare, *Ant. and Cleop., A. ii.*

“I'll set thee on a shower of gold, and hail
Rich pearls upon thee.”

And King Henry V., on his entry into London after the victory of Agincourt, was, according to the relation of a contemporary chronicler, greeted from the tower at the approach to London Bridge with small thin leaves of gold and silver, showered down upon him as he passed.

“—*barbaric*=Asiatic, in the Latin sense. And because found among nations foreign to the Greeks and Romans, who reckoned all but themselves barbarians. Barbaric gold is Virgilian (*Æneid* ii. 504).

“*Barbarico postes auro spoliisque superbi.*”
Trans.—These doors that proudly shone with barbaric gold and spoils.

The adjective *barbaric* applies to the words *pearl* and *gold* for if the ear be not deceived, the caesura or metrical break in the verse falls more naturally after “kings,” than after “barbaric.”

“*Showers on her kings*—barbaric pearl and gold,” seems better music, so to speak, than

“*Showers on her kings barbaric—pearl and gold.*”

„—*Or where the gorgeous East, &c.*, is an objective noun clause.

1. 5.—*Satan exalted sat.*]—The natural order would be, “Satan sat exalted high on a throne,” &c.

„—*by merit raised*, as being the worst of the bad. By merit diabolical—by the merit of daring most against God ; for desert is relative, and wickedness is merit with the wicked.

1. 6.—*from despair*=from a state of despair. *Despair* is derived from Latin *desperare*, *de*, and *sperare*, to hope. Loss of hope ; the giving up of expectation ; utter hopelessness and desperation.

“ We are perplexed, but not in *despair*.”—2 Cor. iv. 8.

1. 7.—*beyond hope.*]—Satan was first “racked with deep despair,” then encouraged with the hope of establishing himself as a sovereign in Hell, and lastly, had that hope fulfilled ; so that he was raised first from despair to hope, and then from hope to attainment, and now he aspired beyond this attainment.

1. 8.—*thus high.*]—Two adverbs used substantively to indicate the state of being *thus high uplifted*.

„—*insatiate to pursue.*]—For *in pursuing*, the infinitive is here used in an unusual manner.

1. 9.—*by success untaught.*]—Milton uses *success* in its Latin sense, and one of the meanings of the word *successus* is, *the issue of events good or bad*. (Two Gentlemen of Verona, i. 1 ; Measure for Measure, i. 5), and for *bad success*, as here, (3 Hen VI., ii. 2 ; Troilus and Cressida, ii. 2). *By success untaught* is equivalent to “untaught by past experience.” The result or termination of his rebellion had not yet taught him his place. The term is used in the same way, l. 123.

1. 10.—*imagination*=thoughts.

„—*displayed*=unfolded or spread out ; exhibited ; set out ostentatiously. Lat. *dis*, negative, and *ployer*, same as *plier*, Lat. *plico* to fold.

l. 1-10.—PARAPHRASE.—Satan sat exalted high on a kingly throne which in splendor surpassed the riches of Ormus and of India, or where the magnificent East liberally and profusely pours on her kings at their coronation gold-dust and seed-pearl imported from foreign lands. By merit diabolical raised to that sinful pre-eminence, and from the depths of utter hopelessness being thus raised above a state of hope, he ambitiously aims beyond this attainment eagerly to wage vain war with Heaven ;

and as the result or termination of his rebellion had not yet taught him his place ; he ostentatiously gave utterance to his proud thoughts in these words.

1. 11.—*Powers, and Dominions, &c.*—St. Paul in Coloss. i. 16, refers to Angels by these titles, Thrones, or Dominions, or Principalities, or Powers ; and in Ephes. iii. 10, speaks of the Principalities and Powers in heavenly places. Milton frequently imitates this style.

1. 12.—This and the five following lines should be enclosed in a parenthesis.

„—*For* refers to the title “Deities of Heaven,” he styles them so, *for* he gives not Heaven for lost since no deep could hold them, &c.—*Edmonston*.

„—*her gulf.*—*Her* for *its*, is often used by Milton instead of the old neuter possessive *his*. Cp. Psalm cxxxvii. 5, “Let my right hand forget her cunning.”

1.—*Gulf* is from the German *golf*, a hollow place in the earth ; an abyss ; a deep chasm or basin.

“He then surveyed
Hell and the *gulf* between.”—*Milton*.

2.—(Geog.) A wide opening filled from the sea ; the entrance of the ocean into the main land ; a large bay ; an open sea.

1. 13.—*though oppressed and fallen.*—These participles will apply equally well, either to “immortal vigour,” or to the “1” in the 14th line. The want of inflection in our adjectives and participles is felt in cases of this kind, and there is no use in denying it.—*Connon*.

1. 14.—*from this descent.*—Satan uses the word “descent” as if they had come down of their own accord. It suits his present purpose to gloss over the fact that they had no choice in the matter.

1. 15.—*virtues*=powers ; essences. One of the orders of the celestial hierarchy ; especially in works of art, an order of angels, generally represented in complete armour, bearing pennons and battle-axes.

“Thrones, dominations, principdoms, *virtues*, powers.” Latin *virtus*, strength, courage, excellence, virtue—from *vir*, a man.

1. 17.—*And trust themselves to fear no second fate.*—Trust themselves as having to fear.—The infinitive clause *to fear*, &c., is adjectively complementary to trust.—*Hunter*.

„—*fate*=misfortune ; mishap, or calamity. (*Fate* from Latin

fatum. a prophetic declaration, oracle, what is ordained by the gods, destiny, fate, from *fari* to speak.)

l. 18.—*Me though just right, &c.*]—*Me* is rightly placed first in the sentence, being the emphatic word, and the direct object of the two verbs which follow, “create” and “established.” Putting “me” the first word in the sentence is highly characteristic of the Devil’s egotism. The natural order is, “Though just right and the fixed laws of Heaven did first create *me* your leader, next (your) free choice, with what of merit hath been besides achieved (by me) in council or in fight, &c.

Nothing could better suit, or more vividly express, the pride and arrogance of the Arch-apostate than the manner here used of introducing himself to their notice.

To the end of this sentence, is an elegant example of artificial arrangement, and a perfect pattern of rhetorical composition hardly to be equalled in English.

l. 20.—*With what.*]—*With* here governs a noun clause, in which the pronoun *what* is nominative qualified by the adjective preposition phrase of *merit*.

l. 24.—*The happier state, &c.*]—He means that the higher in dignity any being was in Heaven, the happier his state was ; and that therefore inferiors might there envy superiors, because they were happier too ; but to be the highest in hell, was to be the highest in misery. The reasoning is quite sophistical, but all the better suited to the cause for that.

l. 29.—*Your bulwark*=As your bulwark. Appositive complement to *stand*, describing *whom*, l. 27.

l. 30.—*Where there is then no good.*]—“There is admirable subtlety displayed in this speech of Satan, in which he palliates his own miserable condition, and that of his followers, by representing it as friendly, at least, to that unanimity which is essential to the success of great enterprizes, and the surest pledge of their accomplishment. The truth was, that the absence of all good was the very circumstance that evinced them perfectly and completely ruined, but the poet makes Satan deduce from it a conclusion directly contrary with so much art and plausibility, that the fallacy is almost hidden from the reader.”—*Cowper*.

l. 31.—*grow up there.*]—The adverb *there*, for the purpose of emphasis, reiterates what is already implied in *where* ; in the direct order of construction it would anticipate *where* :—no strife can grow up there from faction where there is no good, &c. The adverbs *then* and *when* are often similarly employed. See l. 231.

l. 32.—*From faction.*—The term *faction* from Latin *factio-onis*, is applied to any party in a state which attempts without adequate motives to disturb the public repose, or to assail the measures of government with uncompromising opposition. A party in political society, combined or acting in union, in opposition to the prince, government, or state;—usually applied to a minority, but it may be applied to a majority; a party of any kind, acting unscrupulously for their own private ends, and for the destruction of the common good.

“To commit outrages
And cherish factions.”—*Shakespeare*.

Synonyms.—Cabal; combination; party; clique; junto.

l. 33.—*none whose portion, &c.*—Condensation of language is a principal feature of the Miltonic style; which sometimes involves obscurity and grammatical confusion; for the clearing up of which in this place, a material ellipsis must be supplied. Milton's meaning seems probably to have been; “For (there is) none sure (who) will claim precedence in hell, (there is) none whose portion of present pain is so small that with ambitious mind he will covet more.”

„—*whose* is equivalent to *because his*—*none* is put elliptically for *there is none*; and is antecedent to the relative *that* in line 34.

l. 34.—*pain*=suffering. (Lat. *pæna*, penalty, punishment, torment; pain.) See *Wedgwood's Dictionary of English Etymology*.

l. 37.—*return*=renew the war.

l. 39.—*Surer to prosper than prosperity
Could have assured us.*—Observe the ease with which the poet wields the English language. It is quite plastic in his hands. The moral is much the same as we have in the “saw,” “Sweet are the uses of adversity,” and if the reader is happily so young as not to understand the subject, let him “learn to labour and to wait.”—*Common*.

l. 40.—*and by what best way*—It would be smoother, and more emphatic to say, “and by what way best.” Compare Jove's speech to the gods respecting the Titaness in Spenser's *F. Q.* vii., vi. 21.

“It now behoves us to advise
What way is best to drive her to retire,
Whether by open force, or counsell wise,
Areed, ye sonnes of God! as best ye can advise.”

The phrase “by what best way” is adverbial to *claim under-*

stood :—We debate by what way ^{And} is the best we are to claim it, whether the way of open war, &c.

l. 41.—*Whether of open war or covert guile.*]—Cp. Fairfax's *Tasso*, B. iv. S. xvi.

“Use open force or secret guile unspied,
For craft is virtue 'gainst a foe defied.”

l. 42.—*who can advise* is a noun clause forming the nominative to *may speak*. *Who* has here the force of *whoever*.

“There is a decided manly tone in the arguments and sentiments, an eloquent dogmatism, as if each person spoke from thorough conviction; an excellence which Milton probably borrowed from his spirit of partisanship, or else his spirit of partisanship from the material firmness and vigour of his mind. In this respect Milton resembles Dante (the only modern writer with whom he has any thing in common), and it is remarkable that Dante as well as Milton was a political partisan.—*Hazlitt*.

l. 11-42.—PARAPHRASE.—Potentates and princes, gods of Heaven! I call you so because I do not allow that Heaven is now lost to us, since no depth of hell can confine within its gulf the imperishable vigour of our nature, though that vigour be overborne and cast down: heavenly powers reascending from this downfall will appear more glorious, and more formidable, than if they had not fallen, and they will have such confidence in themselves as to fear no repetition of such a calamity. Though my just and natural right and the eternal decrees of Heaven first made me your leader; and subsequently your voluntary election, with whatever independently, I have achieved of a meritorious nature in council or in battle; yet this late defeat from which we have at least thus far recovered has still more securely confirmed me in a sovereignty which no one has envied me, yielded to me with your full consent. The high degree of happiness which in Heaven accompanies a higher degree of dignity, might make superiors envied by inferiors; but who in hell will envy him who holding the chief rank is by that exposed to stand foremost as your bulwark of defence against the assault of the Thunderer, and becomes liable to suffer the greatest share of everlasting punishment? Accordingly where there is nothing desirable to contend for, no contention can arise there from rivalry; for, there is none sure who will claim precedence in hell, there is none whose portion of present pain is so small that with ambitious mind he will covet more. We, then, having this advantage, conducive to union of force, and constant fidelity to each other, and firm agreement in our sentiments, beyond what there can be in Heaven, now renew the war (return) to claim our ancient and rightful inheritance,

more certain to succeed than even past success could have made us; and the present question of deliberation is, whether a war of open hostility or secret stratagem be best: whoever can advise may speak."

l. 43.—*and next him Moloch, sceptred king.*—*Next him*—Besides him; close by him; or immediately after him.

„—*Moloch* from Heb. *Molech*, king. *Moloch* was the name of the chief god of the Phœnicians, frequently mentioned in Scripture as the god of the Ammonites. Human sacrifices, particularly of children, were offered at his shrine. Two fires were kindled before the image of the god, and through these the miserable victims were compelled to pass, while the priests, to drown their cries, made a deafening noise upon instruments of various kinds. It was chiefly in the valley of Tophet,—i. e. the valley of "the sound of drums and cymbals," to the east of Jerusalem, that this brutal idolatry was perpetrated. Solomon built a temple to Moloch upon the Mount of Olives, and Manasseh long after imitated his impiety by making his son pass through the fire kindled in honor of this deity. In the fantastic demonological system of Wierus, Moloch is called prince of the realm of tears. Milton has described his character. See B. i., l. 392-405, and notes. The name Moloch has passed into common use as a designation of any dread and irresistible influence at whose shrine every thing must be offered up, even as the deluded father of old sacrificed his child to the terrible idol.

„—*scepter'd king* is Homeric—sceptered bearing king (Il. i. 279.)

l. 46.—*was*=had been.

l. 48 —*Cared not to be at all.*—The syntax here is faulty, "cared" being without a nominative. And in the same line the substantive "care" is, by a figure common to the Latin classics, included in the verb.

l. 50.—*He reck'd not*=He made no account of. To *reck*=to reckon; to take for, be careful; think (A. S. *recan*). So in *Shakespeare's* "As You Like It," ii. 4 :—

"My master is of churlish disposition,
And little *recks* to find the way to heaven."

The word is used in the same sense in the poem, "On the Burial of Sir John Moore."

"But little he'll *reck* if they let him sleep on
In the grave where a Briton has laid him."

„—*thereafter spake.*—i. e., accordingly; as one who made no account of God, or hell, or any thing.

l. 51.—*My sentence is for open war.*—“Sentence” is here used in the sense in which the corresponding Latin word *sententia* often bears—an official declaration of one’s sentiment or wish; a “vote.” *Sententiam dixit ut*, he declared it as his opinion that, &c. (Livy). Moloch gives himself out in much the same style as the Roman Antony subsequently assumed:—

“I am no orator as Brutus is :
But as you know me all, a plain, blunt man ;
For I have neither wit, nor words, nor worth,
Action nor utterance, nor the power of speech
To stir men’s blood : I only speak right out ;
I tell you what you yourselves do know.”

Shakespeare, Julius Cæsar.

l. 52.—*unexpert*=wanting skill or knowledge. (Rare.)

“Receive the partner of my inmost soul :
Him you will find in letters, and in laws,
Not *unexpert*.”—Prior, *Horace imitated*.

l. 55.—*stand in arms.*—“Stand” does not always signify posture, see an instance of this in John i. 26. “John answered them saying, I baptize with water : but there *standeth* one among you, whom ye know not.” *To stand in arms*, is no more than to be in arms. So in B. xi. 1.

“Thus they, in lowliest plight repentant *stood*.”

It is said of Adam and Eve that they *stood* repentant, that is, *were* repentant ; for a little before it is said they prostrate fell.

l. 56.—*sit lingering.*—To answer to “sit contriving,” ver. 54. While they sit contriving, shall the rest sit lingering ?

l. 58.—*opprobrious.*—See B. i., l. 403, and note.

l. 63.—*our tortures.*—i.e., the instruments of them. Lat. *tortura*, from *torqueo*, *tortum*, to twist, rack, torture.

l. 64.—*when to meet the noise &c.*—In the Prometheus of Æschylus (920) the hero utters a similar threat.

„—*when*, here equivalent to *and then* ; introducing, therefore, a principal, not an adverbial sentence. The usual signification of the word is *at the time at which*.

l. 64—68.—When he shall hear the *thunder of hell* matching the noise of His all-potent thunder, and in return for His lightning, see black, horrible fire discharged with equal rage among His angels.

l. 69 —*Mixed with.*—This is the literal translation of a Latin

verb which often signifies *to be involved in, or filled with*. Cp. *Æn.* ii. 487.

„—*Tartarean sulphur*.]—Tartarus, according to the ancient mythology, was the place in which the spirits of wicked men were punished for their crimes. It is often used as synonymous with Hades, or the lower world in general.

„—*sulphur* is extensively used in the manufacture of gunpowder. See B. I. l. 69, 171.

„—*strange fire* signifies unholy or unconsecrated fire; the expression is borrowed from the account of Nadab and Abihu, who in their censers “offered strange fire before the Lord.” Lev. x. 1.

l. 70.—*His own invented torments*.]—Milton here probably recollected some recorded instance of an inventor of punishment falling a victim to his own invention. The story of Phalaris, the infamous tyrant of Agrigentum in Sicily, is well known. He adopted as an instrument of punishment the brazen bull invented by Perillus; but Perillus was the first who was burnt to death in it, and Phalaris himself afterwards suffered the same fate.

l. 72.—*wing*—flight.

l. 73.—*such*.]—Understand (as deem the way difficult).

„—*sleepy* has here the sense of *rendering sleepy*; so *forgetful* in the next line means *rendering forgetful*, causing forgetfulness, as the “oblivious pool;” B. i. 266. The poet here does not refer to the river of oblivion, Lethe, a draught of which caused entire forgetfulness of the past occurrences of life. See l. 582.

„—*drench*, is a large draught or dose of medicine forced down the animal's throat. Any thing drunk. (A. S. *drincan, drencan*, to drink.) Used by Shakespear, but only of a horse's drink (1 Hen. IV. ii. 4).

“Harry, says she, how many hast thou killed to-day? Give my roan horse a *drench*, says he; and answers, fourteen, an hour after.”

Drench here, means draught; swill.

l. 75.—*proper*—natural. Lat. *proprius*.

l. 77.—*is adverse*.]—*Is against our nature*. The singular verb here has relation to the collective import of its two nominatives *descent and fall*.

„—*Who but felt*, elliptically means *who is any one among us*

but one who felt ; in grammatical analysis, however, *but* may be treated as an adverb of negation.—*Hunter*.

l. 79.—*Insulting*=Triumphing. “Probably used here in its original sense of *leaping or treading upon*, from the Latin *insulto*. Cp. Campbell’s lines in “Lochiel’s Warning,”

“Proud Cumberland prances, *insulting* the slain,
And their hoof-beaten bosoms are trod to the plain.”

l. 80.—*compulsion*=effort. Lat. *compulsio*, from *compellere*, *com*, and *pellere* to drive. State of being compelled ; violence suffered.

l. 75—81.—*That in our proper motion we ascend.*—“While motion downwards conveys the idea only of a passive obedience to the laws of nature, motion upwards always produces, more or less, a feeling of pleasing surprise, from the comparative rarity of the phenomenon. In the ascent of flames, of sparks of fire, of rockets, nay, even of a column of smoke, there is something amusing and fascinating to the eye; trifling, however, in the effect produced on the imagination, when compared with the flight of an eagle soaring towards the sun. The fact is, that the ascent of an animated being into the upper regions, while it attracts the attention, in common with the ascent of smoke, or of flame, exhibits active powers which are completely denied to ourselves, not only in degree, but in kind ; and accordingly, when we wish to convey the idea of a supernatural agent, the most obvious image which presents itself, is that of the human form invested with wings—*pennis non homini datis*. The same image has been employed for this purpose in all ages, and in all countries, and must, therefore, have been suggested by the common nature and common circumstances of the human race.”

Stewart’s Philosophical Essays.

l. 83.—*Our stronger.*—*Stronger* is a noun : our superior in strength. Read *for* after it, according to *Hunter*.

l. 85.—*Fear*]—*i. e.*, reason for fear, ground of fear ; any danger of being worse destroyed.

l. 87.—*utter woe.*—*Utter* has here its primary sense of outer, and has reference to the Scripture expression *utter darkness*.

l. 89.—*exercise*=vex, or harass, or annoy, which is one of the senses of the Latin *exerceo* : and Milton employs it here accordingly.

l. 90.—*The vassals of his anger.*—Vassals to do service to his anger ; to serve for the gratification of his anger ; servants to do what his anger, not his love, imposes.

The devils are the vassals (bondmen) of the Almighty ; thence Mammon says, B. ii. 252.

"Our state of splendid vassalage."

And the vassals of anger is an expression confirmed by Spenser in his "Tears of the Muses."

"Ah wretched world, and all that are therein,
The *vassals* of God's wrath, and slaves of sin."

But yet when I remember St. Paul's words, Rom. 22, "The vessels of wrath fitted to destruction," I suspect that Milton here kept close to the Scripture style, and leaves it to the reader's choice, *vassals*, or *vessels*.

l. 91.—*Inexorable*.]—In some editions, "inexorably." The scourge instead of him who wields it, is by Metonymy called "inexorable."

„—*and the torturing hour calls us to penance?*]—*Penance*=punishment. Lat. *pœna*. Milton here supposes the sufferings of the damned spirits not to be always alike intense, but they have some intermissions. Cp. Gray's "Ode to Adversity."

"Daughter of Jove relentless Power !
Thou Tamer of the human breast,
Whose *iron scourge and torturing hour*
The bad affright afflict the best."

The Ghost in Hamlet speaks of his hour of torture. (Ham. i. 5.)

"My hour is almost come
When I to *sulphurous and tormenting flames*
Must render up myself."

l. 93.—*abolished*=quite annihilated.—(Lat. *abolescere*, *abolere*, from *ab*, and *olescere*, *olere*, to grow.) To put an end to ; to terminate ; to do away with ; hence, to annul or destroy ; to make void ; to annihilate ; as to *abolish* laws, contracts, rites, and the like ; to *abolish* slavery.

"His quick instinctive hand
Caught at the hilt, as to *abolish* him,"—*Tennyson*.

l. 94.—*What fear we then?*]—*What* here means *why*, on account of *what*, like the Latin adverbial word *quid*. Shakespear often uses the word in this way, as in the "Merchant of Venice," Act. v., where Nerissa says :

"What talk you of the posy or the ring?"

„—*what doubt we to incense.*]—*What* in the sense of *why* ; and *incense* in the sense of *kindling up*, so as to irritate or

aggravate. The commentators refer to a somewhat similar exhortation by Ajax (Iliad xv. 509)

l. 97.—*this essential*—this essence, the adjective being, as in many other cases, used as a noun, a frequent Miltonic usage; Cp. l. 278, “the *sensible* of pain.” Observe, “essence,” and “substance” (l. 99) are here used as synonymous.

„—*happier far than miserable, &c.*—Our Saviour speaking of Judas, declares, that it is better not to be, than to be eternally miserable! (Matt. xxvi. 24, Mark xiv. 21.)

l. 100.—*we are at worst &c*—we are already in the worst situation we could be, short of annihilation.

l. 103.—*inroads*—incursions. The entrance of an enemy into a country with purposes of hostility; a sudden or desultory incursion or invasion; attack, or encroachment.

l. 104.—*his fatal throne.*—*e. i.* His throne upheld by *fate*, for which even we are no match!

Fate, literally *that which is spoken*. According to the ancient mythology, gods and men were equally subject to it, and our author here speaks after the manner of the ancients. According to our ideas what God wills is fate, and nothing else is. For this word Cp. B. i. l. 133.

l. 51-105. PARAPHRASE.—“My advice is for open war. Of crafty artifices as wanting less skill in them I make no boast: let such as need them devise them, or when they need them, not now. For is it right that, while they sit devising stratagems shall the others, millions standing ready armed, and anxiously waiting the signal for ascent, rest here in lingering inactivity, like fugitives from heaven, and accept for their dwelling place this dark, despised, haunt of degradation, the prison ordained through the tyranny of Him who reigns undisturbed by our delay? No! let us rather choose to rise all at once armed with the flames and fury of hell, and to force our way resistlessly over the lofty battlements of heaven, turning the instruments which torture us into horrid weapons of assault against the torturer, when, He shall hear the thunder of hell matching the noise of His all-potent thunder; and in return for the lightning which He darts shall see black fire and horror discharged with equal furious effect among His angels; and shall behold His very throne enveloped in hellish sulphur, and unhallowed fire, torments of His own invention. But probably to some the passage appears steep, and difficult to scale with upward flight

against an enemy above us. Let such as are fearful recollect (if the stupefying draught of that oblivious pool does not still render their faculties torpid) that in our natural motion we rise up to our native seat, and that downward motion and falling is contrary to our nature. When the furious enemy was lately pressing on our disordered rear, treading upon us, and pursuing us through the deep, who of us was insensible of the effort, and difficult flight as we descended to this depth? The ascent there is easy, but the result is to be feared; should we again provoke our mightier foe, His wrath may discover some worse means for our destruction, if in hell there be fear to be worse destroyed: what can be worse (he asked) than to dwell here driven out from all happiness, doomed to utter wretchedness in this detested abyss, where the suffering of unquenchable fire might torment us without hope of termination and be as slaves ministering to His anger, when the pitiless scourge and the season of torture summon us to the task of penance? To be destroyed in a greater degree than this, we would be quite annihilated, what fear have we then? Why do we hesitate to provoke his utmost anger? which provoked to the highest pitch will either quite consume us, and annihilate our essential being,—a far better fate than to have eternal existence in a state of misery; or if our substance be indeed divine, and indestructible, we are already in the worst situation we could be short of annihilation; and yet by experience we have found our power sufficient to disturb our Victor's heaven, and with perpetual incursions to alarm His throne, though it may be unapproachable and upheld by fate—and this, if it is not victory is yet revenge."

l. 106.—*He ended frowning, &c.*—Milton seems here to have had in his mind Iliad l. 245. *seq.*, where Achilles ends in anger, and the graceful, sweet speaking Nestor rises and addresses the assembly.—*Keightley*.

Nobody of any taste or understanding will deny the beauty of the following paragraph; in the whole of which there is not one metaphorical or figurative word. In what then does the beauty of it consist? In the justness of the thought, in the propriety of the expression, in the art of the composition, and in the variety of the composition. *Monboddo*.

l. 109.—*Belial, in act more graceful and humane.*—“Belial is described in the first book as the idol of the lewd and luxurious. He is in the second book, pursuant to that description, characterised as timorous and slothful; and if we look into the sixth book, we find him celebrated in the battle of angels

for nothing but that scoffing speech which he makes to Satan, on their supposed advantage over the enemy. As his appearance is uniform in these three several views,* we find his sentiments in the infernal assembly every way conformable to his character. Such are his apprehensions of a second battle, his horrors of annihilation, his preferring to be miserable rather than not to be. I need not observe that the contrast of thought in this speech, and that which precedes, gives an agreeable variety to the debate.”—*Addison*.

„—*act*=behaviour; deportment. Lat. *actus*, from *agere*, to drive, lead, do.

„—*humane*=polished. Lat. *humanus*, from *homo*, a man.

1. Pertaining to man; human. (Obsolete.)

“When we had been taught all the mysterious articles, we could not by any *humane* power, have understood them.”—*Bishop Taylor*.

2. Having the feelings and dispositions proper to man, and a disposition to treat other human beings or animals with kindness; kind; civil; benevolent; good-natured.

“Love of others if it be not spent upon a few, doth naturally spread itself towards many, and maketh men become *humane* and charitable.”
Bacon.

“Envy, malice, covetousness, and revenge are abolished; a new race of virtues and graces more divine, more moral, more *humane* are planted in their stead.”—*Bishop Sprat*.

1. 111.—*composed*=formed; constituted; created; fitted. Latin *componere*, from *con*, and *ponere*, to put.

„—*exploit*=high achievement. (Fr. *exploit*, from Lat. *explicare*, to unfold, display, exhibit.) A deed or act; especially, a (heroic act; a deed of renown; a great or noble achievement; a feat;) as the *exploits* of Alexander, of Cæsar, of Washington”.

“Ripe for *exploits* and mighty enterprises.”—*Shakespear*.

1. 112.—*hollow* [A. S. *hol*, hollow, hole, cavern.]—Deceptive; not sincere or faithful; false; deceitful; not sound; as a *hollow* heart; a *hollow* friend; “all was false and hollow.”

1. 113.—*Dropt manna*.]—The manna of the Israelites had the sweetness of honey. It was a substance miraculously furnished as food for the Israelites in their journey through the wilderness of Arabia; hence, divinely-supplied food. (Lat. *manna*, Heb. *mân*. Ar. *mann*, properly gift (of heaven); from *manna*, Heb. *mânan*, *mânâh*, to share, bestow).

The same expression, but differently applied, in Shakespear's "Merchant of Venice," A. v. S. ult.

"Fair ladies you drop *Manna* in the way
Of starved people."

Cp.—Iliad i. 329 :—

"To calm their passion with the words of age,
Slow from his seat arose the Pylian sage,
Experienced Nestor, in persuasion skilled
Words sweet as *Honey* from his lips distilled."—*Pope*.

"Sidney in his *Arcadia*, has a phrase derived from the Scriptural account of *Manna*; "her heavenly dewed tongue." Lisle in his translation of Du Bartas, has the following expression. "The *Manna* dropping woods of happy Arabia." Milton's application of the phrase to Belial, is suitable to his ancient character."—*Todd*.

„—and could make the worse appear the better reason.]—i. e., by sophistry, or reasoning like that of the ancient sophists. Word for word from the known profession of the sophists. This was the accusation brought against them.

l. 114.—*dash*=confound; cast down; frustrate; ruin. Cp. *Comus* l. 451 :—

"And noble grace that *dash't* brute violence
With sudden adoration, and blank awe."

"This hath a little *dash't* your spirits." (*Othello*, iii. 3).

l. 117—*timorous* [Lat. *timor*, fear.] 1. Fearful" of danger; timid; destitute of courage. "A timorous thief".—*Shakespear*.

2.—Indicating fear; full of scruples.

"Prepossessed heads will ever doubt it, and *timorous* beliefs will never dare to try it"—*Sir T. Browne, Vulgar Errours*.

"The Pope, in his answer to the prelates and clergy, did not maintain the same decorous majesty. His wrath was excited by what he deemed the *timorous* apostacy of churchmen from the cause of the church."—*Milman's Hist. Lat. Christianity*.

l. 118.—*persuasive*. [Lat. *persuadeo*—*suasum*—*per*, thoroughly, and *suadeo*, to advise.] Tending to persuade; having the power of persuading; influencing the mind or passions; as *persuasive* eloquence; *persuasive* evidence; "persuasive accent."

"The sound, yet young, of his *persuasive* words."—*Milton*.

"Notwithstanding the weight and fitness of the arguments to persuade, and the light of man's intellect to meet this *persuasive* evidence with a suitable assent, no assent followed, nor were men thereby actually persuaded."—*South, Sermons*.

„—*accent* [Lat. *accentus*—*ad*, and *cantus*, a singing to or with, from *cano*, to sing.] In poetry. Language or words.

“How many ages hence
Shall this our lofty scene be acted o’er,
In states unborn, and *accents* yet unknown.”

Shaks. Jul. Caesar, iii. 1.

“Winds on your wings to heaven her *accents* bear ;
Such words as heaven alone is fit to hear.”—*Dryden*.

l. 120.—*As not to be behind in hate.*]—As I hate the Almighty
Foe not less than others.

l. 121.—*Main*=As the main, great, chief. .

l. 123.—*Ominous conjecture*]—“It was commonly believed in ancient time that coming events were preceded by signs showing their nature. The signs were called *omens*. They seldom commenced a journey, or a battle, or any other important step in life, without first enquiring whether the omens were good or bad. *Conjecture* means a casting of the mind to something future—a guess formed on the probability of the fact. By “ominous conjecture,” then Belial means to say,—to make use of another superstitious word to explain this one,—“that he has a sort of presentiment that the scheme proposed would not succeed.”—*Connon*.

The words also meaning ill-boding doubt, an anticipation of ill success. Lat. *ominosus*, from *omen*. Foreboding evil, inauspicious.

“In the heathen worship of God, a sacrifice without a heart was accounted *ominous*.”—*South, Sermons*.

„—*success*.]—Which is to come after ; issue. (Lat. *succedere*, from prefix *sub*, under, and *cedere*, to go ; to go along, to go from.

Success is the act of succeeding, or the state of having succeeded ; the favourable or prosperous termination of any thing attempted ; the attainment of a proposed object ; prosperous issue.

“Dreams of *success* and happy victory.”—*Shakes*.

“Or teach with more *success* her son
The vices of the time to shun.”—*Waller*.

“Military successes above all others elevate the mind of a people.”
Bishop Atterbury.

l. 124.—*When he who most excels, viz. Moloch, the preceding speaker.*

„—*in fact of arms*=in the actual combat : Fr. *en fait d'armes*

some however say that the expression is derived from the Italian *fatto d'arme*, a battle. Cp. l. 537 of this book.

Feats of arms, this is the most probable reading ; for Bishop Newton seems to think the expression in the text an error of typography.—*Heylin*.

l. 125.—*In what he counsels, and in what excels, Mistrustful.*—A bold ellipsis for *in what he excels in*: mistrustful in that which he counsels, and in that which he excels. Having no confidence either in the feasibility of what he proposes or in their strength to achieve it.

l. 127.—*Scope*=length ; extent, (Gr. *akopas*.)

l. 130.—[*With armed watch*].—*Watch* here is used as a collective noun, signifying watchmen, or as in this case watching angels.

„—*access*=every approach, or entrance.

l. 131.—*Impregnable*=Inaccessible.

„—*oft* followed by *too*.

l. 132.—*obscure*, accented on the first syllable as sometimes in Shakespear (*Merchant of Venice*, ii. 7 ; *Hamlet*, iv. 5 ; *Macbeth*, ii. 3.)

l. 134.—*Scorning surprise*=Fearless of surprise.

l. 138.—*All incorruptible*=Utterly incapable of decay or diminution (of the radiance in which he dwelt). See *Rom* i. 23.

“The glory of the incorruptible God.” *All* is here an adverb. signifying wholly.

l. 139.—*Sit unpolluted.*—This is a reply to that part of *Moloch's* speech, where he had threatened to mix the throne itself of God with *infernal sulphur and strange fire*.

„—*ethereal mould*=the soil of heaven. *Mould* properly signifies earth, here it denotes the substance of which celestial things are made.

l. 140.—*Incapable of stain.*—See *Rev.* xxi. 27. “And there shall in no wise enter into it any thing that defileth”

l. 141.—*Her mischief*, that which defiled it. *Her* for *its*.

l. 142.—*our final hope.*—Followed by *it seems*.

„—*our final hope is flat despair.*—i. e., the end of our hope is

despair complete and overpowering, so crushed to the ground that it can never rise again. Observe he speaks in the present tense, as if the thing were passing before his eyes. Cp. Shakes. Hen. VI.

"Our hap is loss, our hope but sad despair."

l. 143.—*Exasperate*—[Lat. *ex*, intensive, and *aspero*, to make rough—*asper*, rough.] Provoke; enrage; irritate; anger: make furious.

"To *exasperate* you to make your dormouse valor."—*Shakes.*

l. 146—151.—*for who would lose, &c.*] The poet Gray evidently had these lines in his mind when he wrote the beautiful stanza—

"For who to dumb forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?"

Addison too has appealed to the same principle of our nature, when he puts these words into the mouth of Cato:—

"It must be so! Plato thou reasonest well:
Else whence this pleasing hope, this fond desire,
This longing after immortality?"

Nor have philosophers neglected to notice the same thing.

"After all the complaints that have been made of the peculiar distresses which are incident to cultivated minds who would exchange the sensibilities of his intellectual and moral being for the apathy of those, whose only avenues of pleasure and pain are to be found in their animal nature; who move thoughtlessly in the narrow circle of their existence, and to whom the falling leaves present no idea but that of approaching winter?"—(Goethe.) *Stewart's Phil. Hum. Mind.*

"Strong and permanent as our wishes of delight may be, it is not happiness only which we desire, not misery only which we dread; we have a wish to exist, even without regard, at the moment of the wish, to the happiness which might seem all that could render existence valuable; and annihilation itself which implies the impossibility of uneasiness of any kind, is to our conception a limit like a species of misery. Nor is it only when life presents to us the appearance of pleasure, wherever we look, and when our heart has an alacrity of enjoying it, wherever it is to be found, that the desire of a continuation of this earthly existence remains. It remains, and in many instances is perhaps still stronger in those years when death might seem to afford only the prospect of a ready passage to a better world."
—*Brown's Phil. Hum. Mind.*

l. 149.—*To perish rather*—To perish in preference. An infinitive clause, adverbial to *lose*, and meaning “that he may rather, &c.,” the implied pronoun *he* being described by the participial or adjective extension *swallowed up*, &c.

“*swallowed up*—absorbed.

l. 151.—*Devoid of sense of motion.*—*i. e.*, they should be deprived not only of all sense, but of all motion; not only of all the intellectual, but of all vital functions.—*Newton*.

Mr. Upton reads *notion*. But I see no necessity of changing the text. Sense and notion is tautology; the one including the other. But sense and motion are two different things.

l. 152.—*Let this be good*—Even if this be supposed to be good.

l. 155.—*Will he, so wise.*—“Belial in this passage, Devil as he is, seems to ascribe to God His due praise for wisdom, while he even derides a supposition that imputes a weakness to Him. But it is to be observed, that he holds this language merely to serve a purpose; to answer Moloch, and to recommend his own timid counsel to their acceptance.

He is afterwards still more explicit, and even pious and orthodox on the subjects of God’s universal knowledge, and omnipotence. See from line 188 to line 192. But always with the same intention; to strengthen his argument for peace and non-resistance.—*Cowper*.

l. 156.—*Belike through impotence.*—*Belike*, *i. e.* perhaps it may be. *Belike* (still used by the peasants) is, *it may be like*, *i. e.* likely. This is spoken in irony. “Perhaps through want of power to restrain himself.”

„—*impotence*—weakness of mind, or want of discretion, want of wise self-control, used in the sense of the Latin word *impotentia*—ironically spoken.

Impotence according to Pearce, is here meant for the opposite to wisdom, and is used frequently by the Latin writers to signify a weakness of mind, an unsteadiness in the government of our passions, or the conduct of our designs.

„—*or unaware.*—*i. e.*, not knowing the consequences. Or in some moment of surprise caught off his guard.

l. 159.—*endless*—through endless duration: an adjective used adverbially. It may be suspected however that the poet intended *endless* to qualify *whom* l. 158, in Latin style, and to be an adjective complement to *save*: whom his anger preserves everlasting from punishment.—*Hunter*.

„—*Wherefore cease we then? &c.*]—Belial is here proposing what is urged by those who counsel war; and then replies to it. “Is this then worst &c.,” and shows that they had been in a worse condition, 165—169, “that sure was worse;” and might be so again, 170—186. “This would be worse.”

l. 162.—*Whatever.*]—Objective to *doing*, which describes *we*.

l. 163.—These repeated interrogations remind the commentators of a similar passage in the *Iliad*, ix. 337.

l. 165 —*amain*=at main speed; with all our might; as fast as we could; precipitately. (A. S. *a, mægen*, strength—*magan*, to be able, may.)

“Great lords, from Ireland am I come *amain*,
To signify that rebels there are up.”—*Shakes. Hen. VI.*, pt. ii. iii. 1.

“That stripling giant ill-bred and scoffing, shouts *amain*.”

T. Parker.

“From hence the boar was roused, and sprung *amain*,
Like lightning sudden on the warrior train,
Beats down the trees before him, shakes the ground,
The forest echoes to the crackling sound.”—*Dryden*.

“They on the hill, which were not yet come to blows, perceiving the fowness of their enemies, came down *amain*.”—*Milton*.

l. 166.—*afflicting*=crushing.—(Lat. *affligere*, etymologically means to dash or strike.)

„—*and besought the deep to shelter us.*]—Luke, xxiii. 30. “Then shall they begin to say to the mountains, fall on us; and to the hills cover us.” It is in imitation of this passage of Scripture.

l. 170.—*What if the breath, &c.*]—Isaiah xxx. 33.—“For Tophet is ordained of old; the pile thereof is fire and much wood; the *breath* of the Lord like a stream of brimstone, doth kindle it.” So in *Æschylus*, Oceanus advises Prometheus to submit to the will of Zeus, lest yet greater sufferings should be laid upon him. (Prometheus Vincetus, 307—329.)

l. 171-172.—The *plunging into flames of seven fold rage* is an allusion to Daniel, iii. 19, “He commanded that they should heat the furnace one seven times more than it was wont to be heated.”

l. 174.—*His red right hand.*]—So Horace says of Jupiter, (Odes i. 2.) “*Et rubentæ dexteræ sacra jaculatus arces*,” which Anthon explains, “Red with the reflected glare of the thunder-bolt,” an idea very probably taken from some ancient painting. But here being spoken of vengeance it must be “her right hand;” as in the next line it is “her stores.”—*Bentley*.

"There is something plausible and ingenious, says Newton, in Bentley's observation. But by "his" seems to have been meant, God's, who is mentioned so often in the course of the debate, that He might very well be understood without being named, and by "her stores" in the next line, he supposes are meant Hell's, as mention is made of "her cataracts of fire." *His right hand* is therefore their Foe's right hand red with the glare of lightning."

1. 176.—*cataracts*—(Gr. *Kata*, and *rasso*, I dash against.) A great fall of water over a precipice; a great cascade or waterfall.

"The tremendous *cataracts* of America thundering in their solitudes."—*W. Irving*.

Here applied to fire.

1. 177.—*Independent horrors*.] A nominative of exclamation; or objective in apposition to *cataracts*. *Independent*=Threatening.

1. 180.—*Caught in a fiery tempest, &c.*]—See Virgil *Æn.* i. 45,

"Turbine corripuit scopulopue infixit acuto."

Trans.—Him too she snatched away in a whirlwind, breathing flames from his transfixed breast, and dashed him against the pointed rock.

1. 182.—*wracking*=torturing; destructive; corresponding with the use of the word *wrack* by Milton in the sense of destruction.

Some editions have *racking*—i. e. sweeping; driving along. Clouds thus driven are called the *rack*; perhaps from *reek* to smoke.

„—*whirlwinds*=violent æriel current, with a whirling, rotatory, or spiral motion. A whirlpool of air.

"With *whirlwinds* from beneath she toss'd the ship,
And bare exposed the bosom of the deep."

Dryden, Trans. Æn. i. 64.

1. 184.—*to converse with*=to be conversant with, or accustomed to; to dwell with. (Lat. *conversor*.)

1. 185.—*Unrespited, unpitied, unreprieved*.]—This way of introducing several adjectives beginning with the same letter without any conjunction is very frequent among the Greek tragedians

whom Milton I fancy imitated. What strength and beauty it adds, needs not be mentioned.—*Thyer*.

It was a common practice among our own poets. Thus Shakespear in Hamlet i. 5, has

“Unhousel'd, unanointed, unaneal'd.”

Spenser, Faer. Qu. vii. 46.

“Unbodied, unsoul'd, unheard, unseen.”

Fairfax—Tasso, C. ii. St. 16.

“Unseen, unmarked, unpitied, unrewarded.”

Peele—“David and Bethsaba.”

“Unkind, unmanly, and unprincely Ammon.”

Goldsmith's “Deserted Village.”

“Unenvied, unmolested, unconfined.”

And in Milton's prose—“Reformation,” Bk. ii.

“A bishop should be undiocessed, unreverenced, unlorded.”

Unrespited=Allowed no time to breathe. *Unpitied*=Altogether without sympathy *Unreprieved*=No intermission in their punishment. “A reprieve, from *repandre*, to take back, is the withdrawing of a sentence for an interval of time, whereby the execution is suspended.”—*Blackstone*.

l. 184.—*Ages of hopeless end.*]—i. e., for ages hopeless of an end—concerning which there could be no hope that they should ever terminate. ~ But trusting to the candour and sagacity of his reader, the poet has deviated a little from rule, for the sake of more grace and harmony than were compatible with the observance of it.

l. 187. *alike.*]—[His adverb would be more consistent with “open and concealed.”

l. 188. *can.*]—Here used like the Latin *possum*.

l. 189. *with him*=Against him.

l. 190.—*He from Heaven's height, &c.*]—Alluding to Psalm ii. 4.

“He that sitteth in the heavens shall laugh : the Lord shall have them in derision.”

l. 191. *Motions.*]—Used here either in the Parliamentary sense of *proposals*, i. e., schemes offered for consideration and dis-

cussion ; or in the sense of Movements, as if every step they took were watched and known, and "held in derision."—*Connon*.

1. 197.—*inevitable*.—[Lat. *inevitabilis*—*in*, not, and *evitabilis*, avoidable—*evito*, to avoid—*e*, out of, and *vito*, to avoid.] Not able to be avoided or evaded ; that cannot be escaped.

"It was *inevitable* ; it was necessary ; it was planted in the nature of things."—*Burke*.

"Since my *inevitable* death you know.
You safely unavailing pity show."—*Dryden*.

1. 199.—*To suffer as to do*.]—So Mutius Scævola boasted that he was a Roman, and knew as well how to suffer as to act, or to do deeds of valor. "Et. facere et pati fortia Romanum est." (Livy ii. 11.)—See Bk. i. l. 157.

1. 201.—*this was at first resolved*]—i. e. submission, and not resistance, since we were made capable of suffering as well as acting, and the result of opposition was doubtful. We had made up our minds to this, when we commenced our enterprise. This is the meaning of the verse.

1. 203.—*So doubtful*.]—The adjective here qualifies the noun clause : the construction is, "what might fall being so doubtful."

„—*fall*=befall ; happen.

1. 204.—*who at the spear are bold*=who are bold and venturesome in waging war.

1. 209.—*doom*. A. S. *dom*, judgment, whence *deman*, to form a judgment.—*Wedgwood*.

1. 210.—*Supreme* is accented thus in "Comus" 217 ; "On Time" 17 ; Par. L., i. 735. Elsewhere in Milton it has the usual accent.

„—*remit*=abate.

1. 212.—*satisfied with what is punished*.]—"The sense is evidently—*satisfied with the punishment which he has already inflicted*—and the expression is here irregular in its construction. But the brevity of it is clear and beautiful. Nor does Milton ever transgress Grammatical propriety ; but for the sake of an advantage more than equivalent. Let poets err on this condition only, and the precedent will do no mischief."—*Cowper*.

1. 216.—*noxious*=hurtful ; unwholesome ; unhealthy ; producing evil or injury ; destructive ; poisonous. (Lat. *noxius*—*noxa*, hurt—*nocere*, to hurt.)

„—*vapour*=heat ; vapour. (Lat. *vapor*.)

1.—(*Physics*)—Any substance in the gaseous or aëriiform state, the condition of which is ordinarily that of a liquid or solid.

2.—In a loose and popular sense, any visible diffused substance floating in the atmosphere and impairing its transparency, as smoke, fog, and the like.

3.—Something unsubstantial, fleeting, or transitory ; unreal fancy ; vain imagination.

“For what is your life? It is even a *vapor*, that appeareth for a little time, and then vanisheth away.”—*James* iv. 14.

l. 219 —*Familiar*.]—This and the other adjective *void* qualify *essence* in line 215.

l. 220.—*this darkness light*.]—“*Light*” I consider with Bentley as an *adjective* here as well as “*mild*” going before it ; and the meaning is, “This darkness will in time become easy and endurable, as this horror will grow mild.” Or as Mr. Thyer thinks, it is an *adjective* meaning luminous and in the same sense as when we say, “It is a light night.” But it is not well expressed, and the worse as it rhymes with the following line.—*Newton*.

Cowper however thus remarks on this :—“There is no sort of occasion to suppose with Dr. Bentley that *light* is here an *adjective*, and means *easy* ; or with Mr. Thyer, that it is an *adjective*, and means *luminous*. Nothing is necessary to justify it as a *substantive*, but to recollect, what all have experienced, that a feeble light which at first seems darkness, by degrees becomes sufficient for the purposes of vision, the eye accommodating itself to the inconvenience. It should be remembered too that the *darkness* of Milton’s Hell is not absolute, but a kind of *sublustris nox*, or as he calls it himself, *darkness visible*.”

“The rhyme, it must be acknowledged, is unfortunate, but rhyme is apt to come uncalled, and to writers of blank verse is often extremely troublesome.”

l. 221.—*Besides*.]—A preposition governing the following clause, in which *hope*, *chance*, and *change*, are objective to *bring*.

l. 223.—*Worth waiting* (for). Waiting is a participial noun, objective to *of* understood : worthy of our waiting.

„—*since our present lot, &c.*]—Our present lot is bad, as regards happiness ; but not so bad as it might be. It is ill, but not ill in the superlative degree, i. e., “worst,” if we are not

so foolish as to provoke the anger of our enemy a second time, and "so procure to ourselves more woe."—*Common.*

1. 119-225.—PARAPHRASE.—"I should be strongly in favor of open war, O Peers, as being not less than others in my hatred of our Almighty Foe. were it not that what has just been urged as the chief reason to justify immediate war, did not most dissuade me, and seem to cast ominous doubt on the whole issue; since Moloch who is the most distinguished in feats of arms, expresses such mistrust of that which he advises and surpasses in,—bases his courage on despair, and on a state of annihilation, as the consummation to which all his efforts may tend, after having accomplished some dreadful revenge. First, I would ask what revenge could we have? The towers of Heaven are filled with armed sentinels which render every approach unassailable, legions of the celestial host often too form encampments on the confines of the surrounding deep; or concealing their bright forms in obscurity, fly far and wide exploring the realm of darkness fearless of surprise. Or, supposing we could force our passage through, and all hell with its blackest horrors close following should rise to overwhelm Heaven's purest light; still our greatest Enemy, whose glory is utterly incapable of decay or diminution, would sit undefiled on His throne; and the celestial substance, which can receive no stain, would soon rid itself of that which defiled it, and triumphant, would purify itself by throwing off Hell's grosser fire. We being thus repulsed, the end of our hope seems to be despair complete and overpowering: we must forsooth provoke the Almighty Victor to inflict His utmost degree of wrath, and that must annihilate us. That must be our remedy—ceasing for ever to exist, sad remedy! for who though full of pain would wish the extinction of this intellectual existence.—those thoughts that roam through eternity,—to perish in preference, absorbed and lost in the vast void of uncreated darkness, deprived not only of all intellectual, but of all vital functions. Even if this annihilation be supposed to be desirable, who knows whether our wrathful Enemy can effect it, or will ever do so? His power to effect it is doubtful; that he never will exercise such power is certain. Will He who is so wise give vent to His wrath, perhaps through want of wise self-control, or not knowing the consequences, in order to give His enemies the advantage they desire, and annihilate in His anger those whom His anger reserves for everlasting punishment? Why do we then desist from hostilities? Say those who advise war. We are condemned, reserved, and doomed to everlasting misery: whatever we may do against our Enemy what additional suffering can be inflicted on us, what can we suffer worse? Is this then the worst, sitting in this manner, deliberating, and armed

as we are? What! when we fled with all our might pursued and struck with the crushing thunderbolts of heaven, and sought shelter in the deep, this hell which we now occupy then seemed a refuge from those strokes: or say, when we lay chained on the burning lake,—surely that was worse. What if the Almighty breath that kindled those sullen fires being awaked, should blow them into sevenfold fury, and plunge us in the flames? or, if vengeance from heaven, stayed for a while, arm again His right hand red with thunderbolts to torment us? What if all the stores of hell were employed and its expanse should pour down its torrents of fire, an expanse of overhanging horrors threatening some day a frightful precipitation upon our heads; while we perhaps planning or urging glorious war, being taken in a fiery tempest, shall be dashed, each transfixed on his rock the sport and prey of torturing whirlwinds; or else overwhelmed for ever beneath yonder boiling flood made fast in chains, there to be familiar with everlasting groans, without breathing time, without sympathy, without intermission from punishment, for ages hopeless of an end. This would be worse. War, then, whether open or concealed, I vote equally against; for what can either force or craft effect against Him, or who can deceive the mind of Him whose eye beholds all things at once? He from His lofty dwelling perceives and holds in derision these our vain movements; for He is as wise to thwart all our schemes and subtleties as His power is Almighty to oppose our might. Shall we then, it might be asked, live thus in ignominy, Heaven's offspring thus trodden down, thus banished to a region to suffer chains and torments? Better these than worse in my opinion, since we are controlled by fatal necessity, and omnipotent decree, the will of our conqueror. Our strength is as equal for suffering as for action, and there is no injustice in the law which so ordains. This resolution must have been formed at first, if we were wise when contending against so great an Adversary, and when the issue was so uncertain. I only laugh at those who are bold and daring in waging war, but should they be unsuccessful, recoil with fear from that which yet they know must be the consequence, the endurance of exile, or degradation, or chains, or sufferings as the decree of their conqueror may be: this is now our lot; and if we can support and endure it, our Sovereign Adversary may in time much abate His wrath, and perhaps as we are so far removed from Him, may cease to heed us if we avoid giving offence, and become satisfied with the amount of punishment inflicted on us; whence these raging fires will abate their fierceness if His breath will cease to excite their flames. The purer essence of our nature will then overpower the hurtful influence of their vapor; or being inured to it, would not feel it; or after all being so changed, and adapted to the place by temper and by constitution, we will sustain familiarly the fierce heat, insensible of pain. The horror

around us will then become mild, this darkness will grow light ; and moreover, the endless prospect of futurity may bring us some hope, some opportunity, some alteration that is worth waiting for ; since though our present lot appears but ill, considered as in the place of a happy one, yet it is by no means ill in the degree called worst, provided we do not bring on ourselves additional calamity."

1. 226.—Cp. *Comus* 759.

"Obtruding false rules pranked in *Reason's* garb."

1. 227.—*ignoble ease* is Virgil's phrase, *ignobile otium*. (*Georgics*, iv. 564.)

1. 228.—*Mammon spake*.]—"Mammon's character is so fully drawn in the first book, that the poet adds nothing to it in the second. We were before told, that he was the first who taught mankind to ransack the earth for gold and silver, and that he was the Architect of Pandemonium, or the infernal palace, where the Evil Spirits were to meet in Council. His speech in this book is every way suitable to so depraved a character. How proper is their reflection, of their being unable to taste the happiness of Heaven were they actually there, in the mouth of one who while he was in Heaven, is said to have had his mind dazzled with the outward pomps and glories of the place and to have been more intent on the riches of the pavement than on the beatific vision! I shall also leave the reader to judge how agreeable the following sentiments are to the same character."

"This deep world
Of darkness do we dread."—*Addison*.

1. 229. *To disenthroned*.]—It is remarkable that the whole expression which follows, is found in a tract entitled "An Answer without a question, &c.," by Dr. Holdisworth, 1649, p. 8.

"Thus they combine with Hell to *disenthroned*,
The King of Heaven, as they have done their own."

1. 233. *And Chaos judge the strife*.]—Between the king of Heaven and us (a thing which could never be) not between fate and chance, as Dr. Bentley supposes.—*Pearce*.

Chaos is personified as the reigning spirit and author of confusion. See what Milton says of *Chaos* and *Chance*, l. 907-910 of this book.

1. 234. *The former, 'vain to hope*.—i. e. to disenthroned the King of Heaven, argues as *vain the latter*, i. e., to regain our own lost right.

„—*argues*=proves. So in iv. 830, 931. (Lat. *arguere*.)

„—*as vain*, i. e. to be equally vain.

l. 241.—*celebrate*=frequent; draw near to.

“*Dextra levaque deorum.*

Atria nobilium valvis celebrantur apertis.”

Trans.—On the right and the left, the courts of the superior Gods are crowded with company about the open folding doors.—*Ovid, Met. Lib. i. 171.*

l. 243.—*Hallelujah*, or Alleluia, signifies, “Praise ye Jah, or Jehovah.” It is often used as an exclamation in hymns of thanksgiving.

l. 244.—*Soubran*.—[Italian *soprano*, *soprano*, Lat. *superus*, that is, above, upper, higher, from *super*, above.]—Supreme in power; superior to all others; highest in power; chief; independent of, and unlimited by any other; possessing or entitled to, original authority.

The word is appositive complement to sits.

l. 245.—*ambrosial odours*.]—Odours as sweet as that of *ambrosia*, the fabled food of the heathen deities; or of a most fragrant ointment, said to be used by them, and called by the same name.—*Edmonston*.

To breathe ambrosial odors, is, to throw-out the smell of. In this sense of the word breathes, an altar may be said to breathe flowers, and odors too as a distinct thing; for by odors here, Milton means the smells of gums, and sweet spicy shrubs; see B. viii. l. 517. We read in Fairfax's Tasso C. xviii. S. 20.

“Flowers and odours sweetly smiled and smelled.”—*Pearce*.

“My tomb

With odours visited and annual flowers.”—*Todd*.

Ambrosial=Immortal. Ambrosia and nectar were respectively the food and drink of the gods (See B. v. 426-428); the former was also a sweet smelling unguent used by them; ambrosia (from a negative prefix, and *brotos*, mortal,) denoted generally, whatever contained the principle of immortality.—*Hunter*.

l. 247—*how wearisome Eternity so spent*.]—“Admit that forced Hallelujahs can possibly have place in Heaven, and Mammon reasons well: but the fact is inadmissible, and the very supposition of it impious to a degree well suited to the character of such a speaker. Wearisome as such service would

be to the worshipper, it would be infinitely more disgusting to God, and could not fail to be silenced in a moment."—*Cowper*.

1. 249. *pursue*=seek after; endeavour to attain. (Lat. *sequor*, I follow.)

"Let us not then *pursue*.
A splendid vassalago."

"We happiness *pursue*; we fly from pain;
Yet the pursuit, and yet the flight is vain."

Prior, *Solomon*, iii. 627.

"What nature has denied fools will *pursue*,
As apes are ever walking upon two."

Young, *Love of Fame*, ii. 173.

1. 250.—*impossible*.]—Here used like a noun, or in the manner of a Lat. adjective neuter, and rather in apposition to *state* than adjectively qualifying it.—*Hunter*.

1. 252.—*but rather seek our own good, &c*]—Here again Milton has recourse to the language of the Stoics, the most self-sufficient of ancient philosophers.

1. 253.—*and from our own* (resources).

1. 254.—*Live to ourselves*.]—The wish of Horace (Epistle 1. xviii. 107).

"Ut mihi vivam quod superest dui"

Trans.—And that I may live to myself, what remains of my time.

Live to ourselves. According to Hunter is "live for our own sake or pleasure, through, or by means of our own store of goods." Cp. Rom. xiv. 7. For none of us liveth to himself &c. and Rom. xi. 36.

"For of him, and through him, and to him are all things."

"—*vast*=waste or wild, meaning of the Lat. *vastus*. cp. B. i. l. 177.

1. 255.—*Free*] Cp. Satan's words, B. i. l. 259-263. "Better to reign in Hell than serve in Heaven."

"—*preferring hard liberty*.] Prometheus declares that he would not change his evil plight for the servile condition of Hermes. (Prometheus Vincit 968). Cp. Samson Agonistes 270.

"Than to love bondage more than liberty!"

This is a noble sentiment in a good cause, but in Mammon's use of it, truly develish!

l. 260.—*soe'er.*]—The Saxon compound *soever* (such any) means *of any kind, or in any way*; it is sometimes to be understood adjectively, as in *whosoever, whatsoever*, sometimes adverbially, as in *whensoever, wheresoever*.

l. 263.—*How often amidst thick clouds, &c.*]—Imitated from Psalm xviii. 11, 13. He made darkness his secret place; his pavilion round about him were waters, and thick clouds of the skies. The Lord also thundered in the Heavens, and the Highest gave his voice, hailstone, and coals of fire." Also Kings v. iii. 12. "The Lord said that he would dwell in the thick darkness."

l. 265.—*his glory unobscured.*]—A nominative absolute: his glory being unobscured, or not lessened in its own essential brightness.

l. 268.—*Mustering*=Displaying; exhibiting. (It. *mastrando*).

l. 269.—*cannot we his light imitate &c.*] Cp. 2 Cor. xi. 14.

l. 271.—*wants not*=Lacks not, is not without. This use of the verb *to want* is now hardly sanctioned.

l. 273.—*and what can Heaven show more?*]—It is admirably suited to the character of an inferior spirit such as Mammon, to estimate greatness by magnificence.

l. 274.—*Our torments also may, &c.*]—Enforcing the same argument that Belial had urged before, l. 217; and indeed Mammon's whole speech is to the same purpose as Belial's; the argument is improved and carried further only with such difference as is suitable to their different characters.

l. 275.—*elements.*]—Milton might have dictated *element*.

l. 278.—*The sensible of pain.*]—Milton frequently uses a noun as an adjective, and *vice versa*. Sensible is here equivalent to *the sense or sensation of pain*. A Grecian mode of expression.

l. 279.—*To peaceful counsels.*]—There are some things wonderfully fine in these speeches of the infernal spirits, and in the different arguments so suited to their different characters, but they have wandered from the point in debate, as is too common in other assemblies. Satan had declared B. i. l. 660.

"Peace is despaired
For who can think submission? War then, war
Open or understood must be resolved."

Which was approved and confirmed by the whole host of Angels. And accordingly at the opening of the Council, he

proposes the subject for their consideration, which way they would make choice of. B. ii. 41.

“Whother of open war or covert guile,
We now debate.”

Moloch speaks to the purpose, and declares for open war. B. ii. 51.

“My sentence is for open war : of wiles
More unexpert, I boast not, &c.”

But Belial argues alike against war, open or concealed. B. ii. 187

“War therefore, open or concealed, alike
My voice dissuades ; for what can force or guile, &c.”

Mammon carries on the same argument and is for dismissing all thoughts of war. So that the question is changed in the course of the debate ; whether through the inattention or intention of the author it is not easy to say.—*Newton*.

“Satan indeed, as Dr. Newton remarks, proposes to them war, and the fittest manner of conducting it as the subjects then to be debated ; but when Belial and Mammon recommended peace rather than war, in whatsoever way conducted, they cannot properly be said to wander from the point in question, they only differ from Satan in their opinion concerning the measure next to be adopted. Suppose a question agitated in a council in what manner an enemy’s fortress might be best attacked ; would a member of that council be charged with deviating, who should advise no attack at all ? so far from it that, such being his sentiments, he could not possibly find a juster occasion to deliver them.”—*Cowper*.

l. 280.—*how*=to consult how.

l. 281.—*Compose*=Reduce ; settle ; regulate ; put an end to. (Lat. *compono*.)

l. 282.—*Of what we are, and where.*]—So it is printed in the first edition ; but in the second “of what we are and were.” Tickel restored the reading of the first edition, which is the best, as it implies both “our condition, and the place where we are ;” while the other only means “our condition past and present.” For this reason Dr. Newton follows the first edition which Dr. Bentley has also followed.—*Todd*.

l. 283.—*Ye have*=Ye have heard ; the verb being used in one of the senses of the Latin *habeo*.

l. 226-283.—PARAPHRASE.—Thus Belial in language which bore

the semblance of sound reason advised ignoble ease, and peaceful indolence, not peace or submission : and after him Mammon spoke to this effect.

“ If war be the best course, we should wage it either with the object of disenthroning the King of Heaven or of recovering our own lost right : we may hope to dethrone Him when eternal Fate shall give way to fickle chance, and when Chaos shall determine the issue of the struggle between the king of Heaven and us. His disenthronement being vain to hope for, implies that all hope of regaining our lost right is equally vain ; for how can we be reinstated in any part within the limits of Heaven, unless we over-power its supreme Lord ? Suppose it possible for Him to relent, and to proclaim free pardon to all who have rebelled, on condition of their promising renewed obedience ; but how could our eyes endure to stand humbly in His presence, and submit to the imposition of His strict commands, to frequent His throne with hymns, and sing forced Hallelujahs to His Godhead ; while He sits in lordly state our envied Sovereign, and His altar emits ambrosial perfumes, and ambrosial flowers, the offerings placed upon it by our own servile hand ? This in Heaven must be our employment, this our delight ; how wearisome would it be to spend eternity in this manner—in worshipping Him whom we hate ! Let us not then seek after our condition of splendid servitude, a thing impossible to possess by force, and which if obtained by permission would be no satisfaction to us though in Heaven ; but let us rather seek good from ourselves,—a good which is our own, and from our own resources live for our own pleasure, though we are in this huge retreat so far from Heaven, free and responsible to no one, choosing arduous liberty in preference to the easy load of servile splendour. Our greatness will then appear most prominent, when we are able to create great things out of things unimportant, useful out of things noxious, prosperous out of things contrary, and in whatever locality to flourish under pressure of evil, and to cause pain itself to produce comfort, through constant efforts and habitual endurance. Do we fear this deep, dark infernal world ? Consider, how often does the all-ruling Father of Heaven choose to dwell amidst dense dark clouds, without diminution of His glory, and envelopes His throne with the majesty of darkness, out of which proceeds the noise of deep roaring thunder gathering all its force and fury, and Heaven is made like Hell. Since He can imitate our darkness, can we not when it pleases us imitate his light ? This desert soil is not without its hidden brilliants, the gems and gold that lie within it ; nor do we need knowledge or ingenuity whence to produce a magnificent display ; and what more than magnificence can Heaven display ? Our torment may in course of time be our congenial element ; these penetrat-

ing fires as mild as they are now oppressive : our temper changed into that of the fires, which must necessarily remove the sensation of pain. All things in short tempt us to pacific counsels, and to the settled state of order, to consult how without hazard we may best put an end to present evils, duly considering what we are, and where we are, and banishing entirely from our minds all intention of war. We have heard what I counsel."

1. 285.—*as when hollow rocks, &c.*—Virgil compares the assent given by the assembly of the gods to Juno's speech, *Æn.* x. 96, to the rising wind, which our author assimilates to its decreasing murmurs :

"Cunetique fremant
Cœlicolæ assensu vario : ceu flamina prima,
Cum de pensa fremunt silvis et cœca volutant
Murmura, venturos nantis prodentia ventos."

Trans.—Thus Juno pleaded her cause ; and all the celestials murmured out various assent ; as when the rising gales, pent in the woods, begin to mutter, and roll along soft whisper, that to mariners betoken approaching winds.

"The conduct of both poets is equally just and proper. The intent of Juno's speech was to rouse and inflame the assembly of the gods, and the effect of it is properly compared by Virgil to the rising wind ; but the design of Mammon's speech is to quiet and compose the infernal assembly, and the effect of this therefore is as properly compared by Milton to the wind falling after a tempest."—*Newton*.

1. 286.—*which all night long had roused the sea*, and which now with their final blusterings lull to sleep the mariners already exhausted by watching (o'erwatched), when their bark or pinnace has had the good fortune to anchor in a craggy bay after the tempest. By adding "or pinnace" in the abrupt sort of way that Milton does, he perhaps means to suggest that the mariners had escaped in the pinnace.—*Connon*.

1. 288.—*o'erwatched*=exhausted, having been too long awake and now therefore drowsy.

„ —*bark*=a small ship.

"The Duke of Parma must have flown, if he would have come to England ; for he could neither get bark nor mariner to put to sea.—*Bacon, On the War with Spain*.

"It was that fatal and perfidious bark."—*Lycidas*, 100.

"Who to a woman trusts his peace of mind,
Trusts a frail bark with a tempestuous wind."—*Granville*.

l. 289.—*Pinnace*, a small undecked vessel worked with oars and sails.

l. 291.—*and his sentence pleased.*—i. e. “and gave satisfaction by his sentence.” An adverbial, not a principal clause.

l. 294.—*The sword of Michael.*—Rev. xii. 7, “And there was war in heaven; Michaël and his angels fought against the dragon, &c.” In Jude 9, Michaël is called the “archangel.”

The words Michaël and Raphael are sometimes pronounced as of two syllables, and sometimes they are made to consist of three.

l. 295.—*and no less desire.*—(wrought within them.) They were actuated not only by fear, but by desire. *No less* is an adverbial phrase corresponding to the previous expression *so much*, *desire* is nominative to *wrought* understood.

l. 299.—*Which when Beëlzebub perceived.*—“Beëlzebub maintains his rank in the book now before us. There is a wonderful majesty described in his rising up to speak. He acts as a kind of moderator between two opposite parties, and proposes a third undertaking which the whole assembly gives into. The motion he makes of detaching one of their body in search of a new world, is grounded on a project devised by Satan, and cursorily proposed by him in the first book, ver. 650.

“Space may produce new worlds, &c.”

Upon which project Beëlzebub grounds his proposal in the present book, ver. 344, &c.”

“What if we find some easier enterprise”?—*Addison*.

The rising of Beëlzebub is very like a splendid passage in the first book of *Æneid*, beginning “*Tum, pietate gravem ac meritis.*” As the Richardsons say, “the whole picture is admirable! one sees him rise and address himself to speak.”

“As when of old some orator renowned
In Athens or from Rome, when eloquence
Flourished, since mute, to some great cause addressed,
Stood in himself collected.”

„—*than whom.*—*Than* is never properly a preposition, but in this phrase only, as sanctioned by inveterate custom.

l. 300.—*Satan except.*—*Except* is strictly a contraction of the participle *excepted*, and *Satan* a nominative absolute.

“—*with grave ascent he rose.*—Milton always accents the word *aspect* on the second syllable, as *Shakespeare* and the old writers generally do.

"We have here," says Cowper, "a description of an orator rising to address a great assembly, such as no writer of antiquity ever equalled. Homer and Ovid both exerted themselves on a similar subject, and evidently bestowed much labor on their respective pieces. But compare this picture of Beelzebub either with the Ajax of the latter,

"Utque erat impatiens iræ," &c.

or with the Ulysses of the former, and you will not hesitate a moment to give the praise of great superiority to the English poet."

1. 302.—*A pillar of state.*]—*Pillar* is to be pronounced contractedly as of one syllable, or two short ones, and again in B. xii. 202.

The metaphor is plain and easy enough to be understood; we have the same expression in Shakespear, 2. Hen. VI. I. 1.

"Brave pillars of England *pillars of state.*"

And in Gal. ii. 9. James, Peter, and John are called "pillars," *i e*, upholders. See *Blair's Lectures—article Metaphor.*

„—*deep on his front engraven deliberation sat.*]—"It has been frequently observed by writers on Physiognomy, and also by those who have treated of the principles of painting, that every emotion, and every operation of the mind, has a corresponding expression of the countenance; and hence it is, that the passions which we habitually indulge, and also the intellectual pursuits which most frequently occupy our thoughts, by strengthening particular sets of muscles, leave traces of their working behind them, which may be perceived by an attentive observer."—*Stewart's Elements of the Phil. Hum. Mind.*

1. 304.—*princely counsel.*]—*Counsel* characterised by the dignity or authority pertaining to princes.

1. 305.—*Majestic though in ruin*]—It is amazing how Dr. Bentley can sometimes mistake the most obvious passages. These words are to be joined in construction with his face, and not with princely counsel, as the doctor imagined.—*Newton.*

1. 306.—*With Atlantean shoulders.*]—A metaphor to express his vast capacity. Atlas it is said was so great an Astronomer, that he is said to have borne Heaven on his shoulders.

"Atlas was the name of range of mountains in Mauritania, in the north-west corner of Africa. The summit of the principal mountain was so high as to be invisible, whence the fable that a king of that region, called Atlas, supported the heavens.

We have two adjectives formed from the noun *Atlas*, viz. *Atlantic*, as Atlantic Ocean, because it washes the base of Mount Atlas; and *Atlantean*, like to, or as strong as the Astronomer Atlas."

l. 308.—*still as night or summer's noon-tide hour.*—This is a striking illustration of the attention which Beëlzebub commanded.

Noontide is the same as noontime, when in hot countries there is hardly a breath of wind stirring; and men and beasts, by reason of the intense heat, retire to shade and rest. This is the custom of Italy particularly where our author had lived some time.—*Newton*.

"—The Spanish *siesta* is known to every body. The people of Spain—and the same is true of hot countries—generally retire to rest two or three hours in the middle of the day. Then "the sound of the anvil has ceased," and every other characteristics of midnight silence with us ensues. The heat is too oppressive to admit of their going from home, or working much at it."

Humboldt has occasion to refer to the stillness which prevails within the tropics during the noontide hours, and he describes it thus:—"The larger animals seek shelter in the recesses of the forest, and the birds hide themselves under the thick foliage of the trees, or in the clefts of the rocks; but if in this apparent entire stillness of nature, one listens for the faintest tones which an attentive ear can seize, there is perceived an all pervading rustling sound, a humming and fluttering of insects close to the ground, and the lower strata of the atmosphere. Every thing announces a world of organic activity and life. In every bush, in the cracked bark of the trees, in the earth undermined by hymenopterous insects, life stirs audibly. It is, as it were, one of the many voices of nature, heard only by the sensitive and reverent ear of her true votaries."—*Humboldt's Views of Nature*.

l. 310.—*Offspring of Heaven.*—So in B. v. 863

"Of this our native heaven *ethereal sons*."

l. 312 —*changing style*]—He had called them offspring of Heaven. But if that did not please, he would retract the expression, and put in its place "Princes of Hell."

The word *style* comes from the Latin *stylus*, or *stilus*, a kind of pen or pencil, made use of by the Romans to write on waxed tables. It was generally made of iron or brass. At one end

it was sharpened to a point for scratching the character on the wax; while the other end was flat, to smooth the wax again, and efface what had been written. *To change or turn style*, then, is equivalent to making a correction.

l. 315.—*doubtless*=to be sure; there seems to be no doubt about it; it is quite easy as we fancy. *Irony*.

l. 318.—Milton appears to have been thinking of Alsatiæ, with its sanctuary privileges.

„—*to live*=where we may live.

l. 324.—*In height or depth*.]—In heaven or hell. But though this is all that it literally means, it suggests to us much more even under all possible circumstances. See Rom. viii. 39.

„—*first and last*=for ever, as from the first; See Isaiah xlv. 6, “I am the first and I am the last,” &c.

l. 327.—*with iron sceptre*.]—Cp. Psalm ii. 9. “Thou shalt break them with a rod of iron.” Also, Rev. ii. 27, xix. 15. “And he shall rule them with a rod of iron.”

l. 328.—*golden*.]—Cp. Esther v. 2, “She obtained favour in his sight, and the king held out to Esther the golden sceptre.”

l. 329.—*What*=Wherefore, for what cause. “Why”? after the Latin use of *quid*. See note on line 94.

l. 330.—*War hath determined us*.]—The result of our past struggle has necessarily shaped our future course. *Determined* may also mean ended (our hopes), as in B. v. 879.

“I see thy fall
Determined, and thy hapless crew involved
In this perfidious fraud.”

l. 331.—*terms of peace yet none, &c.*]—“While no terms of peace have been offered or asked.” The expression is emphatic for “not any terms of peace”; *none* being adjective to *terms*, a nominative absolute. Cp. Acts iii. 6, “Silver and gold have I none.” and Gal. i. 19, “Other of the apostles saw I none.” The word *none* when used as an adjective does not precede the defined substantive, unless through imitation of an older style of our language in which it was usual to employ it before words beginning with a vowel, as, in Scripture, “none other Gods,” “none assurance,” “none offence,” “none occasion.” —*Hunter*.

l. 333.—*but custody severe*]—Here occurs an ellipsis. “What peace will be given us; but *instead of peace*, custody

severe," &c. And again—"what peace can we return; but *instead of peace*, hostility and hate," &c. The same use of *but* is seen in B. iii. l. 263 and 265.

It is a poetical and somewhat ironical manner of describing that which is instead of peace.

"*Custody*, from *custos*, watchman. Imprisonment; confinement, restraint of liberty; constraint.

"The Council remonstranced unto Queen Elizabeth the conspiracies against her life, and therefore they advised her, that she should go less abroad weakly attended; but the Queen answered, she had rather be dead than put in *custody*."—*Bacon*.

"Penn's proceeding had not escaped the observations of the government. Warrants had been out against him: and he had been taken into *custody*; but the evidence against him had not been such as would support a charge of high treason."

Macaulay, Hist. Eng., ch. xv.

l. 336.—*to our power*.]—*To* is here used for *according to*, or *to the extent of*.

l. 337.—*Untamed reluctance*.—Unsubdued resistance—in the Latin sense of struggling against. (Lat. *reluctor*, to struggle against.) Cp. x. 515, 1045.

l. 340.—*In doing what we most in suffering feel?*]—The hope expressed is, that God may least rejoice in doing, *i. e.*, in inflicting those punishments, in suffering which they feel most.

Doing governs the clause following, and *what* is objective to *suffering*.

l. 341.—*want* = be wanting.

l. 344.—*Or ambush from the deep*.]—*Ambush* means, properly hiding in a bush or wood, so as to surprise an enemy; and hence any mode of concealment to effect a stratagem. By *the deep* is here to be understood *Hell*.

„—*What*.]—The exclamatory nominative in l. 174, expresses the import of "What will you say or think?" In analysis it must be called equivalent to an interrogative sentence, to which the words "if we find, &c," form an adverbial clause of condition.—*Hunter*.

l. 345.—*There is a place et seq.*]—"There is I think something wonderfully beautiful, and very apt to affect the reader's imagination, in this ancient prophecy or report in Heaven, concerning the creation of Man. Nothing can show more the dignity of the species, than this tradition which ran of them

before their existence. They are represented to be the talk of Heaven before they were created. Virgil in compliment to the Roman Commonwealth makes the heroes of it appear in their state of pre-existence, but Milton does a far greater honor to mankind in general, as he gives a glimpse of them even before they are in being."—*Addison*.

l. 346.—*fame* = report ; rumour. (Lat. *fama*.) B. i. ll. 650-654.

l. 349.—*though less in power*.]—Psalm viii. 5. "Thou hast made him a little lower than the angels, and hast crowned him with glory and honor."

l. 350.—*favoured more*.]—To receive some special distinction of favor ; redemption, not to be provided in the case of angelic apostacy.

l. 352.——————*and by an oath,*
That shook Heaven's whole circumference confirmed.]—"He confirmed it by an oath," are the very words of St. Paul, Heb. vi. 17. And this oath is said to shake Heaven's whole circumference, in allusion to Jupiter's oath in Virgil, *Æneid* ix. 104.

"To seal his sacred vow by Styx he swore,
 The lake with liquid pitch, the dreary shore,
 And Phlegethon's innavigable flood,
 And the black regions of his brother god ;
 He said ; and shook the skies with his imperial nod."—*Dryden*.

Virgil had imitated Homer, *Iliad* i. 528, 530.

"He spoke and awful bends his sable brows ;
 Shakes his ambrosial curls and gives the nod,
 The stamp of fate, and sanction of the god ;
 High Heaven with trembling the dread signal took
 And all Olympus to the centre shook."—*Pope*.

This mixture of classical with Scriptural allusion is exceedingly common with our author, and is by some "of the weaker sort" counted a fault. Milton vindicates the practice in the *Areopagitica*, and appeals to the authority of the Apostle Paul.

l. 355.—*mould*.]—Milton uses this word to signify that of which any thing is made or moulded. See note on l. 139.

l. 357.—*attempted*=to be attempted.

l. 359.—*Arbitrator*=Governor, as Horace uses *arbiter* (*Odes*, i. 3. 15).

l. 360.—*this place may lie exposed*.]—"It has been objected that there is a contradiction between this part of Beëlzebub's speech, and what he says afterwards speaking of the same thing and

of a messenger proper to be sent in search of this new world.
ver. 410.

———"What strength, what art can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round."

How can this earth said to be exposed, &c. and yet to be strictly guarded by stationed Angels? The objection is very ingenious: but it is not said that the earth doth lie exposed, but only that it *may lie exposed*: and it may be considered that the design of Beëlzebub is different in these different speeches; in the former, where he is encouraging the assembly to undertake an expedition against this world, he says things to lessen the difficulty and danger; but in the latter, when they have determined upon the expedition, and are consulting of a proper person to employ in it, then he says things to magnify the difficulty and danger, to make them more cautious in their choice."—*Newton*.

l. 362.—*here perhaps*.]—Dr. Bentley says that Milton must have given it "there perhaps:" but I think not: in ver. 360, it is "this place," and therefore Milton gave it "here," that is, in the place of which I am speaking. Milton frequently uses now and here, not meaning a time or place then present to him or his speakers when they are speaking; but *that time and that place* which he or they are speaking of.—*Pearce*.

l. 365.—*his whole creation*—All that he has created in the space designed for man.

l. 367.—*The puny inhabitants*.]—It is possible that the author by "puny" might mean no more than small, weak, or little; but yet if we reflect how frequently he uses words in their proper and primary signification, it seems probable that he might include likewise the sense of the French (whence it is derived) *puis né*, born since; late-sprung; created long after us; consequently junior, and hence implying also inferior as regards the late creation of man. In this sense Bishop Hall, a contemporary, uses the word. "The first antiquity is true: the *puisne* or posthumous antiquity hath been a refuge for falsehood." Satan and his associates did not think themselves creatures of God, or having such a "frail original" as Adam, but self-originated, and indigenous to Heaven.

There is something like a *pun* in the word "puny," for there is little doubt but Milton had the etymology of the word in view when he thus used it.

l. 369.—*prove*=show himself, or become. *Foe* is nominative,

the verb not being transitive, though it would be so if followed by *himself their foe*, or if its meaning was *to try*.—*Hunter*.

„—*and with repenting hand abolish his own works*.]—Gen. vi. 7, “And the Lord said, I will destroy man whom I have created, &c., for it repenteth me that I have made them.”

“It seems highly probable that Satan was prompted to the seduction of our first parents by some such expectation, which must have been gratified, but for the interposition of the Son of God, of whose intended incarnation he was undoubtedly ignorant. No slighter consequence than the destruction of the earth, by the hand that formed it, could otherwise have followed the revolt of man, since to have continued, and multiplied, a species called into existence only to be miserable for ever, would have been a mode of punishment more dishonourable to God than the sin itself for which it was inflicted.”—*Cowper*.

1. 370-376.—*This would surpass common revenge, &c.*] = “Common revenge” pays back an opponent in his own person, but to wound through the side of another that he dearly loves, adds a new element of satisfaction to fiends who delight in gratuitous mischief; *and interrupt his joy in our confusion*, i. e., put a period to, or at any rate, to stop for a time, his joy at our confusion; *and our joy upraise in his disturbance*, i. e., and revive our joy to see him troubled for the mischief wrought on his darling sons, &c.

1. 372.—*In our confusion*.]—An adverbial complement to the noun *joy*, which here means *rejoicing*. When a noun has the implied sense of a verb, (as in this instance), or that of an adjective, it may be modified by an adverb, or an adverbial preposition phrase. See *Hunter's Text Book of English Grammar*, p. 119, § 2.

1. 376.—*Advise* = Consider (Fr. *avisé*). Cp. “lay hand on heart : advise” (*Romeo and Juliet*, iii. 5), and use of “advice” for “consideration” in *Henry V.*, ii. 2, and *Comus* 108.

1. 377.—*or* (it be better).

1. 378.—*Itatching* = Projecting. A sarcasm of fine effect on the proposition of the last speaker; and the effect of the sarcasm is still heightened by its thus finely terminating the speech.—*Dunster*.

1. 310-378.—PARAPHRASE —“Sovereigns and Imperial Powers, ethereal sons, celestial Excellencies; or must we now retract these titles and making a correction be designated Princes of Hell? for to this tends the general opinion, that

we should continue in this place, and here erect a gradually increasing empire: there seems to be no doubt about it, while we cherish such vain imaginations (thoughts), and know not that the King of Heaven has destined this place to be our prison, not our secure retreat beyond reach of His powerful arm, where we may live exempted from Heaven's supreme government, leagued together in new confederacy against his sovereignty, but a place where we must continue to dwell under the most tyrannous thralldom, though removed to so great a distance, yet reserved as tokens of his conquest under restraint, from which there is no escape; for, be certain that He will reign sole King continually from first to last, both on high or on the deep, and will lose no portion of His empire by our disaffection, but will include Hell within His dominion, and rule us here with a rod of iron, as He rules the inhabitants of Heaven with his golden sceptre. Wherefore then do we sit proposing peace and war? war has already ended our hopes, and defeated us with irretrievable loss; while no conditions of peace have been offered or solicited by us; for, to us now reduced to slavery what peace will be granted? but instead of it, rigorous restraint of liberty, and stripes, and the infliction of tyrannical punishment. And what peace can we give in return? but enmity and hatred to the utmost of our power, unsubdued resistance, and revenge, though not rapid, yet incessantly devising means whereby the Conqueror may derive the least advantage from His conquest, and that He may least rejoice in inflicting those punishments, in suffering which we most feel. Neither will opportunity be wanting, nor shall we need invade Heaven with perilous haste, whose lofty walls are secure against assault or siege, or any sally of surprise from Hell. What if we shall find some project less difficult? If a prophetic report that was current long ago be correct—there is a place, a new world, the blessed abode of some new species called Man, that was to be created about this time resembling us, though inferior to us in might and worth, yet more favoured by Him who rules in Heaven; to this effect was his decree proclaimed among the Angels, and ratified by an oath that shook with awe the whole expanse of Heaven. To that place let us direct our thoughts, to ascertain what creatures dwell there, of what element or substance they are made, with what faculties they are endowed, what is the nature of their strength, and where their weak points lie, and in what manner they may be best assailed, either by force, or by crafty artifice. Though Heaven be inaccessible to us, and Heaven's supreme Governor sit secure in His own strength, this place situated on the furthest limits of His kingdom may be exposed, and may have been committed to the protection of those who occupy it: here probably may be accomplished some act to our advantage by a sudden attack; either to lay waste with the fire of Hell all

that He has created in the space designed for man, or seize upon the whole as our own possession, and drive out thence the puny inhabitants, as we were driven out of Heaven ; or if we cannot drive them out, we may tempt them to join our side, so that God may be their enemy, and, repenting of having made man upon earth, may, with the same hand that created the new world destroy it. This would be far more than ordinary revenge, and would put a period to the joy He feels in our overthrow, and would add to the joy we feel in disturbing him ; when his favourite offspring cast precipitately into the deep to share our fate, shall curse the hour when their frail being was originated, and the perishable nature of their happiness, withered away so soon. Consider, if this scheme deserves to be prosecuted, or to remain in this dark region projecting the establishment of imaginary empires.

l. 382.—*to confound the race of mankind in one root.*]—i.e., to overthrow and destroy the whole race of mankind in the person of Adam, who is here spoken of as the “ stirps,” or *root* of the human family.

l. 385.—*But their spite still serves, &c.*]—This is a great and sacred truth. There would have been no opportunity for the display of mercy, the attribute, of all, which most endears the Creator to His creatures, had not the fall supplied one. Cp. Ps. lxxvi. 10.

„—*still*=*ever*: a frequent meaning of the word in Shakespear.

l. 387.—*States or Estates* was formerly used to denote persons of distinguished rank or authority.

l. 388.—*full*=*universal*.

l. 391.—*Synod* is an assembly called for consultation, and is now used particularly of Ecclesiastics. The demon assembly has been called a *conclave*” (B. i. 795). It is now a “*synod*,” and in “*Paradise Regained*,” i. 42, is a “*consistory*.”—(A. S. *sinod*, Lat. *synodus*, Gr. *synodos*—*syn*, with, *hodos*, a way.)

“The glorious gods sit in hourly *synod*, about thy particular prosperity.”—*Shakes. Coriolanus*, v. 2.

“The opinion was not only condemned by the *synod*, but imputed to the emperor as extreme madness.”—*Bacon*.

“His royal majesty, according to these Presbyterian rules, shall have no power to command his clergy to keep a national *synod*.”—*White*.

“Parent of gods and men, propitious Jove !
And you, bright *synod* of the powers above,
On this my son your gracious gifts bestow.”—*Dryden*.

„—*and like to what ye are, &c.*.]—The construction is “and resolved great things like to what ye are.” that is, great things corresponding to your greatness, or consistently with your valor and magnanimity. Compare the following from King Hen. VIII., iv. 2.

“His promises were, as he then was, mighty,
But his performance, as he is now, nothing.”

l. 396.—*opportune excursion*—a sortie or sally, made at a fortunate time.

„—*chance.*]—Milton has sometimes left out the sign of the infinitive, viz. the particle “to,” where he thought it would occasion ambiguity; as in this passage: unless we should choose to understand *chance* as an adverb, (=perchance, perhaps) as in Bentinck’s speech, “I may *chance* have some odd quirks and remnants of wit broken upon me”—(*Much Ado about Nothing*, ii. 3.)

l. 397.—*else.*]—An adverb meaning *otherwise*: the construction is “or else we may dwell secure in some mild zone not unvisited of Heaven’s fair light;”—*unvisited* qualifying *zone*, which here denotes a region as characterised by climate.

l. 399.—*the brightening orient beam.*]—The eastern ray that brightens, gives lustre. Beëlzebub cannot with propriety be thought to use the word *orient* with any reference to the sun—a luminary as yet unknown to him; see B. iii. l. 572, &c.

l. 400.—*delicious air.*]—“How beautiful is the epithet *delicious*, and how admirably expressive of the *thirst* after a purer atmosphere, which he must necessarily feel, who has long inhaled the air of a dungeon! but the speaker’s estimation of its value is, if possible, still more forcibly expressed in the following metaphor, and when he calls it a *balm to heal the scar of those corrosive fires*, we almost feel the scorch, and the pleasure of the remedy.”—*Cowper*.

l. 402.—*Shall breathe her balm.*]—So in Fairfax’s Tasso.

“When the fair morn first blusheth from her cell,
And breathes the balm from opened Paradise.”

Shall is used like *sollen*, Germ. to express simple effect, we would now say *will*.—*K.*

l. 404.—*Sufficient.*]—Equal to any end or purpose; qualified; competent; not deficient.

„—*tempt with wandering feet.*]—Beëlzebub asks who shall attempt either to travel on foot through an abyss unbottomed, or to steer his way across it by flight through the upper air.

1. 405.—*The dark, unbottomed, infinite abyss.*]—The word “abyss” literally signifies *bottomless depth*. There is a sort of *pleonasm* in applying the epithet “unbottomed” to the noun *abyss*, as it signifies of itself “what is without bottom.” “In the strict rhetorical sense, epithets are only such adjectives as convey a notion already implied in the noun—substantive itself, and add nothing to the sense. Thus the “glorious” sun is a mere epithet, while the “rising” or the “setting” sun, would, as conveying some additional idea into the sense of the passage, not be considered as epithets. The former sort, however, are sometimes called in disparagement by writers on rhetoric “otiosa,” or “idle epithets.”—*Brande*.

1. 406.—*the palpable obscure.*]—i. e., darkness palpable to the touch. Like the darkness of Egypt, which the Scripture tells us, was darkness that might be felt. Exodus, x. 21.

It is remarkable in our author's style, that he often uses adjectives as substantives, and substantives again as adjectives. Here are two adjectives, the latter of which is used for a substantive, so also in ver. 409. “the vast abrupt;” and 434, “this huge convex.” And sometimes there are two substantives, the former of which is used as an adjective, as “the Ocean stream,” B. i. l. 704. Milton often enriches his language in this manner.

1. 409.—*the vast abrupt.*]—The *abrupt*, or chasm, here meant is the great gulf of Chaos between Earth and Hell described afterwards.

„—*arrive the happy isle.*]—Reach the earth suspended in space like an isle in the ocean. The word *arrive* is used absolutely, as in Shakespear's Julius Cæsar, i. 2.

“But ere we could *arrive* the point proposed
Cæsar cried. ‘Help me Cassius, or I sink.’”

Also Henry VI., iii. 5.

———“Those, powers that the Queen
Hath raised in Gallia, have *arrived* our coast.”

But elsewhere in Milton “arrive at.” The word is from Latin *adripare*—*ad*, to, *ripa*, a bank. To come to the bank or shore.

„—*the happy isle.*]—The earth hanging in the sea of air. So Cicero calls the earth, De Nat. Deor. ii. 66 :—

“Quasi magnum quandam *insulam*, quam vos orbem terræ vocamus.”

1. 412.—*sentries and stations.*]—*Sentries*, more especially *sentries*, a corruption of sentinels. Lat. *sentire*, to perceive, watch. Stations=Guards. (*stationes*).

The sentries and guards here mentioned are not to be supposed as stationed around the earth, for man's defence, but as keeping watch in the ærial region above Hell and Chaos; otherwise Beëlzebub speaks inconsistently with what he had before said of the probability that the earth had no such guardians; see ll. 360-362.

l. 413.—*Here he had need all circumspection.*] Supply of. Had is the form of the past indicative, used, as it often is, for *would have*, viz. with a conditional sense. Circumspection is used in its literal sense of *looking around*.

l. 415.—*no less choice*]—i. e., we now have need of no less careful or discriminating choice.

l. 415.—*Choice in our suffrage.*]—In such difficult circumstances he had need of all circumspection and carefulness, and we have now need of the same in *choosing* whom we shall *vote for*, to go upon this great mission. For on (him) whom we send, the *weight*, i. e., the responsibility of our whole commonwealth and our last hope rely. The verb is singular on the plea that “our last hope” is rather an expansion of the idea of “weight of all,” than a new idea; but this construction is not to be imitated.—*Connon*.

„—*on whom we send.*]—*On* here governs an objective clause in which *whom* is the objective completion to the predicate *send*.

l. 390-416 —PARAPHRASE.—“Convocation of gods well have you decided, well have you terminated a long discussion, and resolved great things corresponding to your greatness; which, despite of fate, will once again elevate us from the lowest depth, nearer to our ancient habitation; probably within sight of those bright celestial boundaries, a position from which with our arms brought near, and by sortie made at a fortunate time, we may chance to re-enter Heaven; otherwise we may find a dwelling in some mild climate from which the pleasant light of Heaven is not excluded, safe from disturbance, and at the eastern ray that brightens purify ourselves from this gloom while the bland and delicious air shall exhale its fragrance to heal the wounds caused by these corroding fires. But in the first place whom shall we send in quest of this new world? Whom shall we find capable? Who shall dare to travel on foot through the dark abyss of Chaos where there is no ground on which to walk or rest, and whose depth is without limit, and find out his strange unpleasant way amidst darkness, of which the pressure may be felt or else mount into the higher air, supported with unwearied wings over the wide waste gulf till he reach the favoured land? What strength, what skill, can then suffice, or what method of eluding observation will carry him

safely through the closely placed sentries, and crowded guards of Angels keeping watch around? Here he would have need of all circumspection; and we have now need of the same in choosing whom we shall vote for, to go upon this great mission; for on him whom we send, the responsibility of our whole commonwealth, and our last hope rely."

l. 416.—*all and our last hope*—"all our hope and our last hope."

l. 417.—*This said.*]—This being said: a clause of the nominative absolute.

l. 418.—*suspense*=suspended; expressive of suspense. Lat. *suspensus*.

„—*appeared*=should appear.

l. 419.—*To second* (his motion.)

l. 420.—*but all sat mute.*]—Homer often uses words to the same effect, when an air of difficulty is proposed.

We find a similar idea in Virgil.

"Conticuere omnes, intentique ora tenebant."

Trans.—All became silent, and fixed their eyes upon him, eagerly attentive.

l. 421.—*and each in other's countenance read his own dismay.*] Milton is supposed to have had in his thoughts the picture of the senate sitting mute before their choice of a commander for the army in Spain when after the defeat and death of the Scipios no one dared to proffer or accept the command in Spain. See also the gallant manner in which young Scipio offers himself. (Cp. *Livy*, xxvi. 18)

l. 424.—*Of those heaven warring champions.*]—*Champion*, from the French *champ*,—Latin, *campus*, a field,—is one who goes into the open plain and challenges all comers whatsoever to engage in combat with him, in his own or another man's quarrel.

Heaven-warring=warring against Heaven, that is, God.

l. 427.—*transcendent.*=surpassing others. See B. i. 86.

"The right our Creator has to our obedience is of so high and *transcendent* a nature, that it can suffer no competition; his commands must have the first and governing influence on all our actions."—*Rogers, Sermons.*

l. 429.—*unmoved*, with any of those dangers which deterred

others. Hunter however explains the word in the following way:—

Unmoved from his seat ; without rising. The meaning is, that Satan, who now sat high enough to be well seen and heard without rising from his seat, continued sitting, from a sense of his personal dignity as king, &c., while addressing the assembly.

l. 430.—*O Progeny of Heaven.*—Offspring, Cp. Virgil, *Ecl.* iv. 7.

“*Jam nova progenies cœlo dimittitur alto.*”

Trans.—Now a new *progeny* is sent down from high heaven.

l. 432.——————*Long is the way,*

And hard, that out of Hell leads up to light.—In this mention of the difficulty of ascending to the earth from the infernal regions, Milton has imitated Virgil, *Æn.* vi. 128:

“But to return and view the cheerful skies
In this the task and mighty labor lies.”—*Dryden.*

Dante describing the ascent from Hell, says that the way is long, and the road hard to travel (*Inferno*, xxxiv. 95).

As in what follows of the fire immuring them round ninefold, and the gates of burning adamant, he alludes to what Virgil says in the same book, vi. 439, 552, of Styx flowing nine times round the damned, and of the gates of Hell.

“*Porta adversa, ingens, solidoque adamante columnæ.*”

l. 434—*this huge convex of fire.*—This huge vault of fire bending down on all sides round us. Convex is spoken properly of the exterior surface of a globe, and concave of the interior surface which is hollow ; but the poets do not always speak thus exactly, but use them promiscuously ; and hence in Virgil *cœli convexa et supera convexa* in several places. And what is here the convex of fire is afterwards called the *fiery concave*, verse 635.

l. 436.—*Ninefold.*—Of the gates “three folds were brass, three iron, three of adamantine rock ;” l. 645. *Burning adamant*, that is, hot with overspreading flames.

l. 438.—*if any pass.*—i. e., if there is any pass or passage. It seems Satan purposes to exaggerate the dangers that he is about to face, and he uses words “full of sound and fury,”—though it can hardly be added, “signifying nothing,” to frighten his companions—“the void profound of unessential night” ! “utter loss of being” !! “abortive gulf” !!!

„—*void profound.*—i. e., the *inane profundum*, as Lucretius has it in several places. The former of these words should be taken substantively.

l. 439.—*unessential*=unsubstantial; having no real substance, or being; a mere *vacuum* or negation; darkness approaching nearest to, and being the best resemblance of, nonentity.

l. 441.—*plunged*—Participle qualifying *him*: it is a Latin manner of expression which makes *plunged* equivalent to *by his being plunged*.

„—*abortive* here means *entirely unproductive*.

l. 443.—*What remains him less*=what less remains for him—what awaits him—after the Latin usage of the word. Cp. *Par. L.* vi 38, and *Æn.* vii. 596, for a similar use of *maneo*.

l. 445.—*But I should ill become this throne.*—Cp. *Par. Regd.* ii. 463-465.

The whole speech, from this line, is wonderfully beautiful in every respect. But the reason why I have quoted it, is, to show how the poet supports Satan's

“Monarchal pride, conscious of highest worth,”

as he expresses it. In the line—

“But I should ill become this throne O Peers,”

I have no doubt but he had in view the speech of Sarpedon in Homer; in which indeed the thought is Homer's, “That a king being most honored, should likewise expose himself most to danger.” But Milton has given it so much of the rhetorical cast, and dressed it so up with sentences and enthymemas after the manner of Demosthenes, who, as I have said elsewhere, was his model for speeches, that Homer is hardly to be found in it.—*Monbodo*.

l. 447.—*if aught proposed and judged.*—First submitted to consideration, and then decided upon.

„—*of public moment* is an adjective complement to *aught*.

l. 450.—*attempting.*—Supply *it*, unless Milton intended the verb to be taken in the general sense of *making an attempt*.

„—*Wherefore do I assume, &c.*—Our author has here caught the spirit of Homer in that divine speech of Sarpedon to Glaucus, *Iliad* xii. 310.

“Why boast we, Glaucus! our extended reign?”

Why on these shore are we with joy surveyed ?
 Admired as heroes, and as gods obeyed ?
 Unless great acts superior merit prove,
 And indicate the bounteous pow'rs above ?
 'Tis ours the dignity they give to grace ;
 The first in valor, as the first in place ;
 That when with wandering eyes, our martial bands
 Behold our deeds transcending our commands,
 Such, they may cry, deserve the sovereign state
 Whom those that envy dare not imitate."—*Pope*.

This is one of the noblest and best spirited speeches in the whole Iliad. It is not a probable presumption, that Milton (whose dislike to kings is very well known) by putting these sentiments into the mouth of the king of Hell, intended an oblique satire upon the kings of the earth, whose practice is so often directly contrary to them.—*Newton*.

l 451.—*royalties*=Emblems of kingly power ; regalia.

l. 457.—*intend at home*]—Lord Monboddo is of opinion, that the word *intend* is here used in its proper signification of bent or application, to any thing. *Intendere animum* is a common Latin phrase, signifying "to turn one's mind, or direct one's attention," so as to find out a practical method of doing something. Milton adopts the idiom without expressing it fully. And Mr. Steevens, in a note on "Timon of Athens," A. ii. S 2, proves, that *to intend*, and to attend had anciently the same meaning ; "And so *intending* other serious matters," that is *regarding*, *turning their notice to*, other things.

The words here mean—remain at home, and turn your thoughts towards finding out what "may ease the present misery."

l. 460.—*if there be cure or charm*.]—Milton purposely uses the word "charm" to show that the arch-fiend is himself the slave of the same drivelling superstition, as he has since *enchanted* and enchained many of the human race with. Belief in *charms* or *spells*—forms of words spoken or written, supposed to be endowed with magical virtue—has prevailed at all times and among all nations. It was strong among the ancient Romans (whence the word *charm*, *carmen*, a "song"), and it yet lingers among ourselves. Of all forms of existing *idolatry* it is the most insulting to God, and the most degrading to man. Milton again appears to follow Horace, who says :—

"Sunt verba et voces quibus hunc lenire dolorem
 Possis, et magnam morbi deponere partem ;"

probably referring to the belief in the efficacy of magical words in alleviating pain and disease. All learning, sacred and profane, and all sciences, false and true, contribute to dignify and adorn the conceptions of our matchless poet. What was said

by Denham of Cowley may be said with much greater justice of Milton,—

"To him no author was unknown,
Yet what he writ was all his own."—*Connon.*

l. 461.—*slack*=mitigate.

l. 462.—*mansion*=resting-place ; dwelling. Cp. *Comus* 2.

"My *mansion* is, where those immortal shapes
Of bright ærial spirits live insphered
In regions mild of calm and serene air."

„—*intermit no watch, &c.*—Keep an uninterrupted watch against an ever watching foe, while I, roaming abroad through all the regions of dark destruction, seek freedom for all of us. No one shall share with me this undertaking.

l. 465-466.—The abruptness of Satan's conclusion is very well expressed by the speech breaking off in the middle of the verse.—*Newton.*

Dr. Newton might have observed, that there is a peremptoriness in the manner of this conclusion, that gives it particular propriety and beauty.

l. 430-466.—PARAPHRASE.—"Offspring of Heaven, Imperial Rulers reasonably has deep silence and hesitation seized us though we be unsubdued by fear. The way which leads up from Hell to the realms of light is long and arduous ; our prison is strong ; this huge vault of fire bending down on all sides fierce to devour us encloses us with ninefold strength ; and gates hot with overspreading flames barred over us, prevent outlet to all. These gates being passed if there is any passage, the deep wide-yawning void of unsubstantial Night receives him next, and threatens him with annihilation, plunged into that barren abyss. If from this he make his way into any other world or unknown tract, what awaits him there less than unknown dangers from which he will find it equally difficult to escape ? But O Peers, I shall be ill suited for this throne, and for this imperial supremacy, decked with magnificence, and armed with power, if any thing of public importance first submitted to consideration, and then decided upon, however difficult or dangerous, could deter me from attempting it. For what purpose do I accept these emblems of kingly power, and not decline to reign, if I decline to accept an equally great share of hazard as of honor, both pertaining with equal propriety to him who becomes king, and so much more of hazard being due to him than to others in proportion to the degree of elevation at which he sits honored above the rest ? Go then, mighty Chiefs, dread of Heaven, fallen though ye be ;

remain at home, so long as this shall be our home, and turn your thoughts towards finding out what may best alleviate our present misfortune, and make Hell more endurable, if you can find any cure or charm to intermit or beguile, or mitigate the sufferings of this sad dwelling: keep an uninterrupted watch against an ever-watching enemy, while I roaming abroad through all the regions of dark destruction endeavour to find freedom for us all: no one shall share with me this undertaking."

l. 467.—*prevented*=cut short.

l. 468.—*from*=by, *raised*=excited; animated.

l. 469.—*offer*=undertake.

l. 470.—*Certain*.]—This adjective qualifies the noun others.

l. 471.—*might in opinion stand his rivals*.]—Might be considered by the general body as bold and adventurous as himself. *Opinion* is here used for "public opinion;" so in Shakespeare, King Henry speaks of the descent of his crown to his son with "better opinion, better confirmation" (2. Hen. IV, iv. 4): and opinion is personified in *Troilus and Cressida*, i. 3, as crowning Achilles "with an imperial voice." Or rather like the Spanish *opinion*, meaning reputation, a sense in which it was used by Fletcher for example.

l. 472.—*rivals*.]—"In the primary sense of the word, *rivals* are those who dwell on the banks of the same stream. But since, as all experience shows, there is no such fruitful source as a water right, it would continually happen that these occupants of the opposite banks would be at strife with one another in regard of the periods during which they severally had a right to the use of the stream, turning it off into their own fields before the time, or leaving open the sluices beyond the time, or in other ways interfering, or being counted to interfere, with the rights of their opposite neighbours. And thus *rivals*, which at first applied only to those dwellers on opposite banks of a river, came afterwards to be used of any who were on any grounds in more or less friendly competition with one another."—*Trench*.

l. 474.—*his voice forbidding*.]—His peremptory words debarring all others from partaking the enterprise with him.

l. 476.—*Their rising all at once was as the sound*

Of thunder heard remote.]—*At once*=simultaneously. The rising of the great assembly is described in a very sublime and poetical manner. ♪

A less correct and judicious author would have compared their rising to loud thunder; but Milton compared it to thunder heard at a distance, which is a sound not loud or strong, but awful, and very like that produced by the movement of a great multitude.—*Monboddò*.

l. 478.—*prone*=downward.

l. 480.—*praised*=valued; estimated.

l. 481.—*despised*=scorned; made light of.

l. 482.—*for neither do the Spirits damned*

Lose all their virtue, &c.]—Neither=not any more than (bad men).

The poet is supported by reasoning from analogy on this point. In the parable of the Rich Man and Lazarus we see that a human being, bad enough to be shut out from heaven, is not devoid of some amiable traits. When his own fate was represented by "Father Abraham" as fixed, *Dives* did not selfishly wish that his brethren might come into the same place of torment, but rather thought how he might save them. Dr. Arnold is quite indignant with Milton for allowing any good quality to Satan.

"The representation of the devil," he thinks, "should be purely and entirely evil, without a tinge of good." He seems very sorry that the hoofs, horns, and tail are done away with. But surely in this the worthy Doctor exhibits an unnecessary sensitiveness. Let the abstract truth of the case be as it may, human beings could have felt no interest in such a character, and even Milton could not have made the subject poetical. Besides, the leader of the wicked spirits may be worse than the mass of his followers; and it is of them that Milton asserts that "they have not lost all their virtue." Hazlitt in many respects was not a match for Arnold, but as a literary critic he is infinitely superior; and his remarks on this subject seem to me both profound and beautiful. "The deformity of Satan is only in the depravity of his will; he has no bodily deformity to excite our loathing or disgust. The horns and tail are not there, poor emblems of the unbending, unconquered spirit, of the writhing agonies within. Milton was too magnanimous and open an antagonist to support his argument by the bye-tricks of a hump and cloven foot, to bring into the fair field of controversy the good old Catholic prejudices, of which Tasso and Dante have availed themselves, and which the mystic German critics would restore. He relied on the justice of his cause, and did not scruple to give the devil his due."—*Connon*.

Dr. Newton here observes, that as Milton has drawn Satan with some remains of beauty, so he represented him likewise with some of the other perfections of an Arch-angel; following the rule of Aristotle in his *Poetick*, ch. 15. That the manners should be as good as the nature of the subject would possibly admit. For the same reason he describes the fallen Angels as not destitute of every virtue; but displaying firm concord and public spirit. Dr. Pearce supposes the poet to have introduced this remark of the Devils not losing all their virtue, as a check to the boasting of bad men, and to have had in view Ephes. ii. 8, 9. "By grace are ye saved through faith; not of works; lest any bad men should boast." But St. Paul puts them in mind of that, and made that remark to prevent their boasting.—See *Par. Reg.*, B. i. 379.—*Todd*.

Milton intimates above, that the fallen and degraded state of man or his individual vice is not at all disproved by some of his external actions not appearing totally base. The commentators should have observed, in explaining this passage, that the whole grand mystery on which the poem depends is the first fearful spiritual alienation of Satan from God, the only fountain of truth and real positive good; and that when thus separated, whether the spirit be that of man or devil, it may perform actions fair in appearance but not essentially good, because springing from no principle of good.

l. 483.—*lest bad men should boast.*—Referring to something not expressed. Thus: (I say this) lest bad men should boast.

l. 485.—*Or close ambition, varnished o'er with zeal.*—"Close" closed; concealed; secreted; keeping the motive secret.

„—*ambition.*—See B. i. note on line 262.

„—*varnished*—covered; disguised; concealed or decorated with something ornamental. Fr. *varnisser*; It. *vernicare*; prob. from L. as if *vitrinare*, to glaze—*vitreus*, low—L. *vitrinus*, glossy, shining—L. *vitrum*, glass.

"Beauty doth *varnish* age."—*Shakes.*

"Men espouse the well-endowed opinions in fashion, and then seek as arguments to make good their beauty, or *varnish* over and cover their deformity."—*Locks.*

l. 486.—*doubtless consultations dark.*—Consultations that did not clearly show what they ought to do.

l. 487.—*matchless.*—Whose heroism no one had attempted to rival.

l. 488.—*As when from mountain-tops, &c.*—"The reader loses half the beauty of this charming simile, who does not give

particular attention to the numbers. There is a majesty in them not often equalled, and never surpassed even by this great poet himself; the movement is uncommonly slow; an effect produced by means already hinted at, the assemblage of a greater proportion of long syllables than usual. The pauses are also managed with great skill and judgment; while the clouds rise, and the heavens gather blackness, they fall in those parts of the verse where they retard the reader most, and thus become expressive of the solemnity of the subject; but in the latter part of the simile, where the sun breaks out, and the scene brightens, they are so disposed as to allow the verse an easier and less interrupted flow, more suited to the cheerfulness of the occasion."—*Cowper*.

l. 489.—*while the north-wind sleeps.*]—"The north wind generally clears the sky and disperses the clouds. This simile is considered one of the most striking in the whole range of poetry. Every body must be wonderfully delighted with it. The images are not more pleasing in nature than they are refreshing to the reader after his attention to the foregoing debate. The mists rising from the tops of mountains, and overspreading the horizon in stormy clouds, express the gloom and dismay of the angels (420, &c.); and the illumination of the sky is a picture of their joy at Satan's proposition.

We have a simile of the same kind in Homer but applied on a different occasion, *Iliad* xvi. 297."—*Newton*.

"So when thick clouds enwrap the mountain's head,
O'er heaven's expanse like one black ceiling spread;
Sudden the Thunderer, with a flashing ray,
Bursts through the darkness, and lets down the day:
The hills shine out, the rocks in prospect rise,
The streams and vales, and forest strike the eyes.
The smiling scene wide opens to the sight,
And all the immeasured æther flames with light."—*Pope*.

We have a simile, too, much of the same nature, in a sonnet of Spenser, as Mr. Thyer has observed. Sonnet 40.

l. 490.—*element.*]—The Clown in "*Twelfth Night*" iii. 1, declares the word to be "over worn," and prefers its synonym "*welkin*." *Element* is used for sky or air in the first scene of the same play.

"The *element* itself, till seven years' heat,
Shall not behold her face at ample view."
Twelfth Night.

"These water-gulls in her dim *element*
Foretell new storms to those already spent."
Lucrece.

"Which proudly thrust into the *element*,
And seemed to threaten the firmament"

Spens, Shep. Cal. Fab. 116.

l. 491.—*scowls.*]—*i. e.*, drives scowling: assails. "Scowl" is generally an *intransitive* verb signifying to look frowningly, but it is employed here as a *transitive* verb, and governs *snow* in the *objective* case. Thomson—in a passage of his *Spring* not at all unlike this one of Milton—uses the verb *look* in much the same way:—

"Man superior walks
Amid the glad creation musing praise,
And *looking* lively gratitude."

l. 492.—*If chance the radiant sun, &c.*]—Perhaps this delightful passage is one of the finest instances of picturesque poetry which can be produced. There is a pretty thought in Shakespeare's "Venus and Adonis," where the rising sun "takes his last leave of the weeping morn!" but how much more natural is the farewell of the sun going down, accompanied also with the variegated scenery of Milton.—*Todd*.

l. 493.—*extend*]—*i. e.*, like the hand of friendship.

l. 494.—*bleating herds.*]—Dr Bentley reads *flocks*, and says that *herd* is a word proper to cattle that do not bleat. But *herd* is originally the common name for a number of any sort of cattle. See B. i., l. 489.—*Pearce*.

It is much such an expression as Spenser's "fleece cattle:" in "Colin Clout's come home again."

l. 496.—*O shame to men, &c.*]—This reflection will appear the more natural and pertinent, when one considers the contentious age in which Milton lived and wrote. An allusion is most probably made here to the troubled character of the times in which the author lived.—*Thyer*.

"It has been observed by the critics, and by Aristotle, the chief of them all, that in an epic work the poet should be hidden as much as possible, and ought but seldom, in the way of reflection, or remark, to obtrude himself on the notice of the reader. The observation was, no doubt, at first suggested by the practice of Homer, who rarely shows himself, except when he invokes the Muse, or would rehearse the terrors of a battle, by seeming to shudder at his own description of it. Virgil is also very temperate in this particular, and if Milton be less reserved than either, it should be considered that there is more real worth and importance in a single reflection of his than in a poem like "Paradise Lost," where the subject could not fail continually to suggest the most interesting and valuable remarks, it was

almost a duty not to suppress them. Milton, however, must in fact have suppressed a multitude, and instead of being blamed for excess, ^{he} deserves to be admired for his moderation."—*Cowper*

creatures rational.]—An adverbial phrase, modifying *men only disagree.*

1. 501.—*levy cruel wars*=get up cruel wars, or more properly, levy soldiers for the purpose of making cruel wars. The verb here seems a bold license.

1. 503-505.—*As if, &c.*]—"It does grieve me to find good men quarreling with their friends, when there are more than enough of enemies in the world for every Christian to strive against."—*Arnold*

1. 504.—*enow.*]—The old plural of *enough*, denoting numerical quantity.

1. 466-505.—PARAPHRASE.—The monarch thus speaking arose, and allowed no opportunity for reply. using precaution, lest, some others of the Peers animated by his determination, might now when sure of being rejected, offer what they lately shrunk from, and so, although refused, gain much credit in public estimation as his rivals; thus cheaply gaining the high reputation which he must acquire through immense hazard. But they feared not the enterprise more than his peremptory words debarring all others from partaking the enterprise with him and at once they rose along with him. Their simultaneous rising was like the sound of thunder heard at a distance. They bow towards him prostrate with reverential awe, and magnify him as a god equal to the Most High in Heaven. Nor did they neglect to express how much they appreciated his generosity in sacrificing his own safety through regard for the general welfare: for even spirits accursed lose not all their heroism and public spirit, so that bad men on earth need not be proud of their specious deeds, which proceed from a thirst of fame, or from crafty ambition, disguised under pretended zeal. Thus they ended their doubtful and dark deliberations rejoicing in their incomparable chief. As when dusky clouds rising from mountain tops cover the cheerful face of heaven while the north wind rests, and the gloomy element fiercely drives the snow or rain over the darkened landscape: if then the radiating sun happen to put forth his evening beam to bid a kindly adieu, the fields resume their cheerful aspect, the birds re-awake their melody, and sheep and oxen give utterance to their joy, so that hill and valley resound. O shame to men! that accursed devils maintain firm concord one with another; of all rational beings men alone are in disagreement though under hope of

heavenly mercy and forgiveness from God ; and while God is proclaiming peace, they notwithstanding live in mutual hatred, enmity and strife, and raise armies for the cruel pursuit of war, desolating the earth to destroy each other, as if there were not sufficient inducement to unity, in the consideration of their other enemies enough, besides the spirits of hell, continually watching for opportunity to effect his ruin.

1. 506.—*The Stygian council.*]—So called from Styx, a fabled river in the infernal regions. The word “Styx” means hatred ; and appropriately marks the spiteful plots which the Council was hatching.

„—*dissolved.*]—The verb *dissolve* in the common use of it is either active or passive, and we should say, either that the Council *dissolved itself*, or that it was dissolved ; but Milton here uses it as a deponent.

1. 508.—*Paramount*=Supreme. Fr. *paramont*, at the top up. (Wedgwood.) Blackstone says, “the king is styled lord paramount, or above all.” Here “Paramount” is used as a noun, and means *chief* or lord-paramount. But it is generally an *adjective* signifying raised to supreme authority.

Here Satan’s pre-eminence is described with a mighty splendor.

1. 512.—*A globe of fiery Seraphim.*]—*Globe*, a compact body-guard, a crowd collected round a person. Here it signifies a battalion in circle surrounding him. (as “globus” in *Æn.* x. 373.)

“Qua globus ille virum densissimus urget.”

Trans.—Where that globe of men in thickest array press on us. Cp. Par. Reg., iv. 581.

Richardson’s note is as follows :—

“As they were spirits, being aloft in the air, or on firm ground was alike to them. Globe here may be therefore properly understood, and the Seraphim may be conceived above, below, on each side, around their mighty Paramount ; but as the ancients have called the circle of soldiers round the *suggestum* (platform), from whence the emperor harangued them, a *globe*, Milton might probably intend that idea only.”

„—*fiery.*]—This is the meaning of Seraph.

1. 513.—*imblazonry* (on their shield).

„—*horrent*=rough and sharp. This epithet I imagine to have considerable force, because it implies the dense and compact

closeness of the globe of spirits surrounding Satan. The arms were *horrent*, because standing out like a wild boar's bristles from the fiery body. The word includes the idea both of *terrible* and *prickly*.

l. 514.—*bid cry*=give order to proclaim, as in the word crier.

l. 515.—*regal sound*=sound significant of royal authority or dignity.

l. 516.—*speedy*.]—*i. e.*, speedily obedient to the order.

l. 517.—*the sounding alchemy*.]—"Alchemy," the name of that art which is the sublimer part of chemistry, the transmutation of metals. Milton names no particular metal, but leaves the imagination at large, any metal possible to be produced by the mysterious art; it is a metonymy the efficient for the effect; vastly poetical!—*Richardson*.

Alchemy being especially joined to the epithet "sounding," determines it to mean a trumpet, made perhaps of the mixed metals of brass, silver, &c.—*Pearce*.

l. 518.—*explained*=used to be sounded; made to give information.

l. 519.—*Heard*.]—The poetical idea of the abyss itself hearing the sound means that the sound was audible throughout the abyss. Cp. Mic. vi. 2. "Hear ye, O mountains," &c.

l. 520.—*them*=to them, *i. e.* the proclaiming angels.

,,—*acclaim* for acclamation.

l. 518-520.—*The hollow abyss, &c.*]—Cp Shakespear.

"And when you saw his chariot but appear
Have you not made a universal shout
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores"?

l. 521.—*Thence*=In consequence of this, or, thereafter. The construction is that of an absolute clause; "their minds being thence more at ease:" the phrase *at ease* may be considered either an adverbial or an adjective complement to *being*; and *more* is adverbial to *at ease*.

l. 525.—*likeliest*.]—*i. e.*, by likeliest chance. It is an adverb to *may find*.

l. 526.—*entertain*=occupy, pass. *Tra Henere, It.* To entertain as guests.

l. 528.—*Part on the plain, &c.*—“Part,” a collective plural. The construction here contains a rhetorical inversion: “part on the plain, or sublime in the air contend, (in the latter) upon the wing, or (in the former) in swift race.”—*Hunter*.

Part contend on the plain in running, or in the air in flying, as at the famous Olympian or Pythian games in Greece, while another contend on horseback or in chariot races, part curb their fiery steeds, &c. These warlike diversions of the fallen angels during the absence of Satan, resemble the military exercises of the Myrmidons during the absence of their chief from the war, (Homer's Iliad, ii. 774, &c.) only the images are raised in proportion to the nature of the beings who are here described.

The author may have had an eye on the diversions and entertainments of the departed heroes in Virgil's Elysium, *Æneid*, vi. 642.

“Their airy limbs in sports they exercise
And on the green contend the wrestler's prize”—*Newton*.

“The diversions of the fallen angels, with the particular account of their place of habitation, are described with great frequency of thought, and copiousness of invention. The diversions are every way suitable to beings who had nothing left them but strength and knowledge misapplied. Such are their contentions at the race, and in the feats of arms with their entertainments in the following lines :—

“Others with vast Typhæan rage more fell, &c.

“Their music is employed in celebrating their own criminal exploits, and their discourse, in sounding the unfathomable depth of fate, free will, and foreknowledge.”—*Addison*.

It may be questioned where *they* got the horses and chariots? it would be mere hypercriticism to do so.

„—*sublime*=aloft. Lat. *sublimes*.

l. 530.—The Grecian games were as follows :—

The Olympic, celebrated at Olympia in Elis, on the banks of the Alphæus, after an interval of four years, from the 11th to the 15th of July, in honor of Jupiter, thus giving name to the chronological interval called an Olympiad. The crown was of wild olive. The Pythian in honor of Apollo, celebrated near Delphi, at first every nine, but afterwards every five years. The crown was of laurel.

l. 531.—*shun the goal*=avoid touching. This is plainly taken from Horace, i. l. 4.

“*Metaque fervidis evitate rotis.*”

But with good judgment he says rapid, not *fervid*: because in these Hell games both the *wheels* and the burning marle they drove on, were fervid even before the race.—*Bentley*.

l. 532.—*fronted*=opposed front to front.

l. 533.—*As when, to warn proud cities, war appears*

Waged in the troubled sky.—The diversions of the fallen spirits having been compared to the Grecian games, to signify the ardor with which they were pursued, are now likened to the coruscations of the Aurora Borealis often superstitiously supposed to portend wars), to signify the vast space occupied by them.—*Edmonston*.

“Certain dreadful apparitions have been often seen in the air. Several flaming swords, strange motions of the superior orbs; with the unusual sparkling of the stars, with their dreadful continuations.” See Scott’s *Antiquary*, ch. iii.

Shakespear in Henry IV. A. 1. calls these appearances

“The meteors of a troubled Heaven”

l. 535.—*To battle in the clouds.*—Visionary portents of this kind were asserted to have been seen in ancient times. Hence we find Calpurnia in Shakespear’s “Julius Cæsar” ii. 2, saying, Fierce fiery warriors fight upon the cloud in ranks, and squadrons, and right form of war;” and Cassius in the same play, i. 3, calls such prodigies “instruments of fear and warning to some monstrous state.”

„—*before each van.*—In front of each van (of the contending armies) the airy knights spur forward and *couch their spears*, i. e. fix them in rests so as to be prepared for attack.

l. 536.—*Prick forth*=Ride forward, on the spur, in full career, as in Fairfax’s Tasso, B. ix. St. 22,

“Before the rest forth *prickt* the soldan fast.”

“A gentle knight was *pricking* o’er the plain.”—*Faër Qu.*

„—*couch*=to place. Fr. *coucher*. A rest was made in the breast of the armour on the right side, against which they placed the butt of the spear to give more force to the charge, and was called a *rest*, from *arrest* Fr. to stay.

l. 537.—*close.*—i. e. come to close action.

l. 538.—*the welkin burns.*—“Welkin” is an old expression for the firmament or sky; vault of heaven. Obsolete, except in poetry.

"Till on the *welkin* shone the sterres bright,"—*Chaucer*.

"And cloudie *welkin* clearoth."—*Spenser*.

Welkin is derived from A. S. *Wolcan*, Germ. *wolkin*, clouds. Perhaps *wolke* may be from the woolly aspect of the clouds.—*Wedgwood*.

In Shakespear generally, (and especially "*Winter's Tale*," i. 2, *welkin-eye*,") the meaning is the *cloudless* heaven, the blue vault. As in *Comus* 1015, "the bow'd *welkin*."

By Morris (*Specimens of early English*, p. 406) the word is derived from A. S. *wealcan*, to roll, turn.

"—*burns*, means here in a ferment or state of commotion; used as the Latin *ferveo*. Cp. use of *fervere*, *Georgics*, i. 456.

l. 539.—*Others, with vast Typhæan rage, &c.*—Others with rage like that of Typhæus or Typhon, the most formidable of the giants who warred against Jupiter; he hurled huge rocks against Heaven in retaliation for the discomfiture of a former gigantic progeny of Terra. See B. i. l. 199. The contrast here is very remarkable. Some are employed in sportive games and exercises, while others rend up both rocks and hills, and make wild uproar. Some again are singing in a valley, while others are discoursing and arguing on a hill; and these are represented as sitting, while others search different ways to discover the infernal world. Every company is drawn in contrast both to that which goes before, and that which follows.

l. 540.—*and ride the air.*—Thus of the witches of Shakespear's *Macbeth*, A. iv. S. 1.

"Infected be the *air* whereon they *ride*."

l. 542.—*As when Alcides from Œchalia crowned.*—Hercules is here called Alcides, after his grandfather Alcæus. The madness of Hercules was a frequent subject of tragedy among the ancients, and was dramatised by Euripides. Having killed the king of Œchalia, in Greece, and "crowned with conquest," he led his beautiful daughter Iole as a captive, he raised an altar to Jupiter, and sent off for a splendid robe to wear when he should offer a sacrifice. His wife Dejanira, in a fit of jealousy, sent him the robe, tinged with a certain poisonous preparation (the blood of the serpent Python). Hercules soon found that the robe was consuming his flesh, and adhered so closely that it could not be separated without tearing off the skin. The torture made him so furious, that in the agony of the moment "he tore through pain up by the roots Thessalian pines" and seized Lichas, the bearer of the robe, by the foot, and hurled him from the top of mount Ceta into the "Euboic sea," the sea near Eubœa, an island in the Archipelago.

1. 545.—*Lichas*.]—The servant of Hercules, who brought to him the poisoned robe.

„—*Æta*.]—This name is given to a chain of mountains in Thessaly, the eastern extremity of which, in conjunction with the sea, formed the celebrated pass of Thermopylæ.

“This madness of Hercules was a subject of tragedy among the ancients; but Milton has comprised the principal circumstances in this similitude, and seems to have copied Ovid, *Met.* ix. 136—217. But as Mr. Thyer rightly observes, Milton in this simile falls vastly short of his usual sublimity and propriety. How much does the image of Alcides tearing up Thessalian pines sink below that of the angels rending both rocks and winds, and riding the air in whirlwind. And how faintly and insignificantly does the allusion end with the low circumstance of Lichas being thrown into the Euboic Sea.”
—*Newton*.

Cowper thus remarks on the above note:—

“Dr. Newton approves of Mr. Thyer’s objections to this simile, and with him condemns it, but perhaps for no sufficient reason. It is by no means necessary that a simile should be more magnificent than the subject, it is enough that it gives us a clearer and more distinct perception of it, than we could have without it. Were it the indispensable duty of a simile to elevate, as well as to illustrate, what must be done with many of Homer’s? When he compares the Grecian troops, pouring themselves forth from the camp and fleet in the plain of Troy, to bees issuing from a hollow rock; or the body of Patroclus in dispute between the two armies, to an ox hide larded and stretched by the curriers, we must condemn him utterly as guilty of degrading his subject, when he should exalt it. But the exaltation of his subject was no part of Homer’s concern on these occasions, he intended nothing more than the clearest possible impression of it on the mind of his hearers.

It may be further observed, that the frenzy of the fallen angels, caused by pain and furious passions, being the principal, if not the only point, in which Milton intended that the simile should bear upon the subject, he could not have chosen a happier, than this of Hercules mad with anguish.”

1. 546.—*Others more mild, &c.*]—Milton’s love of music appears in all his writings, see his *Tractate on Education*.

1. 547.—*Retreated in a silent valley*.]—The poet in the sixth book, speaking of the hills which the angels hurled at their apostate enemies, says,

"For earth had this variety from heaven,
Of pleasure situato in hill or dale."

How is it that this variety obtains in hell also? Either the inconsistency escaped his notice, or he thought it not worth regarding.

1. 550.—————and complain that fate

Free virtue should enthral to force or chance.]—This is taken from the famous distich of Euripides, which Brutus used when he slew himself. In some places for *force* it is quoted *fortune*. Milton has well comprehended both, "*enthral to force or chance.*"—*Bentley*.

"And they complain that being originally free and valiant, fate should subject them to superior force or pure hap-hazard."

1. 552.—*Their song was partial.*]—To themselves: describing their own heroic deeds, and dwelling on the sad consequences of their conduct, not on its guilt.

1. 553.—The parenthesis introduced here, suspending the reader's attention, renders more striking the statement as to the music suspending Hell.

„—*What could it less.*]—What less thing could it do; what less effect could it have: *could* is here used like the Latin *possum*.

1. 554.—*Suspended Hell.*]—The effect of their singing is something like that of Orpheus in Hell, Virgil Georg., iv. 481-484; Horace, Odes, ii. 13, 29.

„—and took with *ravishment, &c.*]—He seems to have remembered that charming passage, in his own *Comus*, of the Lady's singing:

"Can any mortal mixture of Earth's mould
Breathe such divine enchanting *ravishment*?"

And of the Sirens in the same poem.

"Who as they sing would take the prisoned soul,
And lap it in *Elysium*."

And in his hymn of the "Nativity," of the music of the angels.

"As all their souls in blissful rapture took —*Todd*.

1. 555.—*In discourse more sweet.*]—Our poet so justly prefers discourse to the highest harmony, that he has seated his reasoning angels on a hill as high and elevated as their thoughts,

having the songsters in their humble valley. Here is the preference given to intellect above the pleasures of the senses.

But it should have been observed at the same time, that it is only when song is what Milton calls *partial*, or confined to selfish or ambitious themes, that it is thus inferior to, or different from high philosophy.

1. 558.—Milton here makes the devils the first philosophers. *More elevate* than they whose “song was partial.”

1. 559.—*Of providence.*]—*i. e.*, of free will, and predestination; a fertile theme of never-ending dispute among philosophers and theologians; among poets chiefly of Chaucer and Dryden.

1. 560.—*Fixed fate, &c.*]—The turn of the words here is admirable, and very well expresses the wanderings and mazes of their discourse. And the turn of the words is greatly improved and rendered still more beautiful, by the addition of an epithet to each of them.

,,—*absolute.*]—*i. e.*, apart from decrees. If all things were decreed so as necessarily to come to pass, the foreknowledge of what should happen would be simply the knowledge of what has been decreed. Milton's opinion on this subject may be seen in his *Treatise on Christian Doctrine*, ch. iii., Bishop Sumner's Translation.—*Hunter.*

1. 561.—*And found no end.*]—A good lesson, and no doubt intended as such by the poet, to controversialists on these difficult and mysterious subjects, on which books without end have been written, that have served no purpose but to load the shelves and to perplex the reader. The dispute therefore is here very wisely turned over to those whose tempers could not be hurt by it, and to whom it was an affair of small consequence to lose their labor.—*Cowper.*

,,—*wandering.*]—*i. e.*, “causing to wander,” like “oblivious” (i. 266), “abortive” (ii. 441), and “shuddering” (ii. 616). The word is here used metonymically for leading astray.

1. 565.—*Vain wisdom all and false philosophy.*]—“Good and evil,” and “*de finibus bonorum et malorum,*” &c., “were more particularly the subjects of disputation among the philosophers and sophists of old; predestination, free will, &c., were among the schoolmen and divines of later times. Milton seems to have considered such enquiries as useless, and probably for two reasons; first, that it is impossible on such subjects to attain truth; secondly, because if attained, it might not improve conduct and happiness.

l. 566.—*could charm.*]—Supply *it*. Milton, in imitation of Greek and Latin, often omits the pronominal subject of a verb.

l. 568.—*obdured*=hardened.

So it is in Milton's editions, and not *obdurate*, as in Bentley's, Fenton's, and others.

This word, occurring once more in Milton's poetry, is finely and repeatedly used by Bishop Hall, Milton's contemporary, in the sense of *to make obdurate*; and the verb *obdure*, with other examples of it also, has now a place in the dictionary of our language, which, before the enlarged edition of Johnson in 1818, it wanted. Formerly *obdure* was used as an adjective.

"Nor are his creditors alone *obdure*
Even his copesmates whom he thought so sure."

l. 569.—*triple steel.*]—Like Horace's *æs triplex*.—(Odes, i. 3, 9.)

*Illi robur, et æs triplex
Circa pectus erat.*"

l. 570.—*squadrons.*]—Literally troops drawn up in squares. From Italian *squadrone*, the augmented form of *squadra*, which is from Latin *quadrare*, connected with *quatuor*. Cp. "Squared regiment" (i. 758).

„—*gross*=large, (Ital. *grosso*) as distinguished from the small companies who "apart sat on a hill."

l. 572.—*That dismal world.*]—"The several circumstances in the description of hell are finely imagined; as the four rivers which disgorge themselves into the sea of fire, the extremes of cold and heat, and the river of oblivion. The monstrous animals produced in that infernal world are represented by a single line, which gives us a more horrid idea of them than a much longer description would have done :—

"worse
Than fables yet have feign'd, or fear conceived."

This episode of the fallen spirits, and their place of habitation, comes in very happily to unbend the mind of the reader from its attention to the debate. An ordinary poet would indeed have spun out so many circumstances to a great length, and by that means have weakened, instead of illustrated, the principal fable."—*Addison*.

l. 577.—*Abhorred Styx, &c.*]—The Greeks reckon up five rivers in hell, and call them after the names of the noxious springs and rivers in their own country. Our poet follows their example both as to the number and names of these infernal

rivers, and excellently describes their nature and properties, with the explanation of their names. *Styx* is connected with the word *stugeo*, I hate or abhor, and is, as has been said already, the principal river in the nether world. *Acheron* (from *achos*, and *reo* to flow) is the river of sorrow, that flows round the infernal regions. Its waters are represented as muddy and bitter, and into both Phlegethon and Cocytus flow. *Cocytus*, from a Greek word signifying to bewail, is the river of lamentation. It was one of the streams that washed the shores of hell, and prevented the imprisoned souls from returning to the earth. *Phlegethon* is from another Greek word (*phlego* to burn); and supposes a burning lake, agreeably to Scripture, that often mentions the lake of fire; and he makes these four rivers to flow from four different quarters, and empty themselves into this burning lake, which gives us a much greater idea than any of the heathen poets have done. Besides these there is a fifth river called *Lethæ*, which name in Greek signifies forgetfulness. Its waters possessed the quality of causing those who drank them to forget the whole of their former existence. Both Virgil and Dante have described this stream, but neither comes up to the magnificence of the English poet. The exquisite rhythm of these five lines, and the adaptation of the sound to the sense, are well worth observing. The river of oblivion is rightly placed far off from the rivers of hatred, sorrow, lamentation, and rage.

Milton has added to his classical explanations of the names and properties of the infernal rivers, new circumstances of horror. Besides their junction in one flaming flood, he describes a frozen continent distinct from the region of fire; and with great propriety; because hither the damned are brought, at certain revolutions, "from beds of raging fire to starve in ice," (l. 600.) Dante has called Phlegethon, from its fiery waves "*la riviera del sangue*," and *Acheron*, as Milton called it, "*la triste riviera*."—*Todd*.

l. 578.—*Sad Acheron of sorrow*.]—*i. e.*, sad Acheron, the flood of sorrow: "*mæsto Acheronte*" is the phrase used by Silius Italicus, xiv. 243.

l. 581.—*Whose waves of torrent fire inflame with rage*.]—*Torrent*, this term is ambiguous. It may be roasting, burning (part of *torreo*), in the Latin sense, like *torrid*; or from *torreus*, rolling rapidly, rushing along. Virgil (*Æn.* vi. 550,) calls Phlegethon "*rapidus flammis torrentibus amnis*;" Silius Italicus (xiv. 62,) calls it "*flammarum torreus*."

Canon in a note on this line thus observes:—

The words "torrent" and "inflame" may be both understood

as either *transitive* or *intransitive*. They have been explained in an intransitive sense, "torrent" as equivalent to "rolling rapidly," and "inflame" to "kindle into flames." That the words are susceptible of this sense, I do not dispute, and I even admit that it will suit the alleged facts of the case; but the active sense is equally admissible, and as far as I can judge, much more graphic and to the purpose. *Torrentia sidera* is an expression used by Horace when he means to indicate that the stars burn up the ground and parch it, and is certainly used in an active sense, having an accusative case after it. In the same way I would interpret "inflame," in the sense of *stir up* or *set fire to the passions*.

Observe the poet is describing what each separate river does.

Styx is the flood of hate; *Cocytus* is the river of lamentation; and *Phlegethon* the stream whose waves of burning or scathing fire inflames or sets on fire the spirits who come in contact with it. Spenser, in whose footsteps Milton treads so closely, has given a description of the same rivers. The following is part of it:—

"They pass the bitter waves of Acheron,
Where many soules sit wailing woefully;
And come to fiery flood of Phlegethon,
Whereas the damned ghosts in torments fry,
And with sharp shrilling shrieks doe bootless cry,
Cursing high Jove. the which them thither sent,
The House of endless Paine is built thereby,
In which ten thousand sorts of punishment,
The cursed creatures doe eternally torment."

Faërie Queene, Bk. i. C. v. St. 33.

1. 584.—*Her watery labyrinth.*]—*Lethe* is here supposed to have mazy windings as if it were itself affected by obliviousness.

„—*whereof* may be parsed as an adverbial conjunction.

1. 587 —*frozen* = congealed with cold.

"What was the waste of war, what fierce alarms
Shook Asia's crown with European arms;
Ev'n such have heard, if any such there be,
Whose earth is bounded by the frozen sea."

Dryden, *Trans. Æneid*.

"Fierce Boreas, with his offspring, issues forth
T' invade the frozen waggon of the North."

Id. Trans. Ovid.

1. 589.—*dire hail.*]—Is a phrase taken from Horace. Every thing sent by the wrath of a god (*dei ira*) was termed *dirum*.

l. 592.—*Serbonian bog.*]—Palus Serbonis, was a lake of 200 furlongs in length, 1000 in compass, between the ancient mountain Casius and Damietta a city of Egypt on one of the more eastern mouths of the Nile. It was surrounded on all sides by hills of loose sand, which, carried into the water by high winds, so thickened the lake as not to be distinguished from part of the continent; where whole armies have been swallowed up. *Read* Herodotus, lib. iii. ch. 5; Lucan's *Pharsalia*, viii. 539; Diodorus Siculus, i. 35.

l. 595.—*Burns froze.*]—*Froze* is frozen, like Germ. *gefroren*, participle *friezen*. It is an old word for *frosty*.

“The parching air burns with frost.”

The shrivelling, withering, and painful effects of intense cold are sometimes, in old classic authors, described by words denoting strictly the action of fire.—*See* *Virgil, Georg.*, i. 93.

“Borea penetrabili frigus adurat.”

Trans.—The penetrating cold of Boreas may not parch it up.

And in *Eccles* xliii. 20. “When the cold north wind bloweth it *devoureth* the mountains, and *burneth* the wilderness, and *consumeth* the grass as fire.”

“The effect of intense cold on animal and vegetable substances is known to be like that of intense heat, in destroying their texture.”

l. 596.—*by horpy-footed Furies haled.*]—*Harpny-footed*, powerful in clutching, and swift in carrying off, their prey. The Harpies were three daughters of Neptune and Terra, considered as ministers of the vengeance of the gods. They were disgusting winged monsters, of fierce and loathsome aspect, with the bodies of vultures, the heads of maidens, hands armed with long claws, and face pale with hunger. They lived in an atmosphere of filth and stench, and polluted every thing they approached. Their names are commonly given as Aëlle, Celæno, and Ocypete.

The Furies or avenging deities, represented by Homer as inhabitants of Erebus (the infernal region of darkness) where they remain quiet, till some curse pronounced on a criminal calls them into activity. According to received opinion the *Furies* were three in number, *Tesiphone*, *Megara*, and *Alecto*, to which some add *Nemesis*. They were three goddesses of vengeance, daughters of *Acheron* and *Nox*. They were armed with lighted torches, their heads were wreathed with snakes, and their whole appearance was terrific and appalling.

„—*haled*=dragged with violence. This verb is now generally written, and always pronounced haul.”

l. 598.—*and feel by turns, &c.*—This idea of making the pains of hell consist in cold as well as in heat, was current in the middle ages.

l. 600.—*From beds.*—i. e., “are brought from beds.”

In Shakespear’s “Measure for Measure,” (iii. 1.) Claudio speaks of the human spirit doomed.

“To bathe in fiery floods, or to reside
In thrilling region of thick-ribbed ice.”

„—*starve.*—The old meaning was “to die.” (A. S. *steorfan*, Germ. *sterben.*) The modern meaning is as old as 1340. (Morris, Specimens, p. 382.) In Shakespear and in Milton it is found in the sense of *frozen*; (“starved snake,” 2 Henry VI., iii. 1), and in B. iv. 769. In the Midland counties to *starve* is to suffer from cold.—*Wedgwood.*

l. 603.—*thence hurried back to fire.*—“This circumstance of the damned suffering the extremes of heat and cold by turns is finely invented to aggravate the horror of the description. The idea of the alternation of punishment seems to have been taken from Rabbinical tradition, which affirmed Gehenna tortures to consist of fire, frost, and snow. Todd supposes it to have been suggested by the Vulgate rendering of Job xxiv. 19, which Milton often used, “ad nimum calorem transeat ab aquis nivium;” “Let him pass to excessive heat from waters of snow.” And so Jerome and other commentators understood it. Cp. *Æn.* vi. 740-742; Dante, *Inferno*, iii. 87. There is a fine passage in Shakespear, where the punishment after death is supposed to consist in extreme heat, or extreme cold; but these extremes are not made alternate, and to be suffered both in their turns, as Milton has described them, and thereby has greatly refined and improved the thought.—“*Measure for Measure*,” A. iii. S 1.

“Ay but to die, and go we know not where;
To lie in cold obstruction and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in fiery floods, or to reside
In thrilling region of thick-ribbed ice.”—*Newton.*

Lord Surrey’s “Songs and Sonnets.”

“The souls that lacked grace
Which lie in bitter paine,
Are not in such a place
As foolish folk do fayne

Tormented all with fire,
And boyle in lead again—
Then cast in frozen pits
To frese there certain hours."

l. 604.—*They ferry over.*]—They, that is, the spirits of the accursed, when they reach Lethe, are kept lingering backwards and forwards in the passage.

„—*sound*=strait, from old Horse *sund*=swimming, what may be swum over.—*Wedgwood*.

Ben Jonson uses the word for a shallow sea or lake.

l. 609.—*and so near the brink.*]—*Brink* is the edge of the water where it meets the shore or the boat.

"This is added as a further aggravation of their misery, that though they were so near the *brink*, and surface of the water, yet they could not taste one drop of it. Of itself the water of Lethe flies their taste, and serves only to tantalize them. This is a fine allegory to show that there is no forgetfulness in Hell. Memory makes a part of the punishment of the damned, and reflection but increases their misery."

l. 610.—*Fate withstands.*]—Cp. "fata obstant" (*Æn.* iv. 440). "The fates stand in his way; and heaven renders his ears deaf to compassion."

l. 611.—*Medusa.*]—One of the three sisters called the Gorgones or Gorgons, the other two being Euryale and Stheno. Their hair was entwined with serpents so terrible as to change into stone all who looked upon them. The chief of the Gorgons, or Grim Terrors, Medusa, was slain by Perseus, (a son of Jupiter and Danae), but not without great difficulty. Perseus carried her head to Minerva, and that goddess fixed it in the centre of her *Ægis*, or shield, which thus became formidable by its power of literally petrifying the beholder. See B. x. l. 297.

Ulysses in Homer, was desirous of seeing more of the departed heroes, but "I was afraid," says he, *Odys.* xi. 633,

"Lest Gorgon rising from the infernal lakes,
With horrors armed, and coils of hissing snakes,
Should fix me, stiffened at the monstrous sight,
A stony image in eternal night."

„—*Gorgonian terror.*]—Cp. *Odyssey*, xi. 633; *Æn.* vi. 289.

l. 612.—*taste.*]—Used here to denote the act of tasting, as in B. i. l. 2.

l. 614.—*Tantalus.*]—A son of Jupiter, and king of Lydia, Phrygia, or Paphlagonia; punished in the infernal regions with

insatiable hunger and thirst, and placed up to his chin in water, under an overhanging fruit tree: but whenever he attempted to drink or eat, the water or fruit retreated from his lips. His crime is differently stated: the common account is, that, to test the omniscience of the gods, he served up the limbs of his son Pelops at a banquet to which he had invited them; some, however, say that he divulged secrets which Jove had confidentially communicated to him; others allege that he stole nectar and ambrosia from the table of the gods, and gave them to his friends; while others again attribute to him inordinate pride, and the possession of too great wealth. The punishment of Tantalus has passed into a proverb, and from it we have derived the word *tantalise*, that is, to hold out prospects or hopes which cannot be realised.

„—*Thus roving on.*]—The word “thus” refers the reader to the four parties last mentioned, who set forth each in a different way, on the business of discovery. See line 570.

l. 615.—*confused*=bewildering.

l. 616.—*aghast*.—[a contraction of *agazed*, p. p. of *agaze*; O. English *agasted*] Struck with amazement; stupefied with sudden fright or horror, as if at a ghost.

“*Aghast* he waked and starting from his bed,
Cold sweat in clammy drops his limbs o’erspread.”

Dryden. Virg. Æneid.

“I laugh to think how your unshaken Cato
Will look *aghast*, while unforeseen destruction
Pours in upon him thus from every side.”

Addison, Cato.

l. 617. *Viewed first.*]—i. e., took their first view of; first to survey or explore. *lot*=portion, the place assigned to them.

„—*and found no rest.*]—See Matt. xii. 43, and Luke xi. 24. “He walketh through dry places (i. e., desert places) seeking rest, and findeth none.”

l. 618.—*Through many a dark and dreary vale.*]—“The poet seems to have contemplated the horrid scene, till, as in a dream or vision, he saw it. His description of Hell is not only a map, but a natural history of it, and the hells of Homer and Virgil are even comfortable compared with this. A reader of taste cannot fail to observe how the colouring deepens, and darkens from the very beginning to the finishing of this dreadful picture, and that there is a frightful solemnity in the numbers of the whole period wonderfully adapted to the subject.”—*Cowper.*

l. 619.—Hell is called the “city of dole,” *“città dolente,”* by Dante (*Inferno*, iii. 1).

l. 620.—*Alp*, used for “mountain,” particular for general; as “*Acheloia pocula*” is used in *Georgics*, i. 9, for water.

l. 621.—*Rocks, &c.*]—The poet here rises into powerful climax. The monosyllabic words of this line are strongly expressive both of the rugged horror of the infernal world, and of the toiling enterprise of its explorers. The meaning is “rocks of death, &c.”—*Hunter*.

How exactly is the tediousness and difficulty of their journey painted in this passage; and particularly in this rough verse, which necessarily takes up so much time and labor in pronouncing.—*Greenwood*.

“And the idea caused by a word which nothing but a word could annex to the others, raises a very great degree of the sublime which is raised yet higher by what follows, “A universe of death.”—*Burke*.

There is a similar line in Sydney’s “*Arcadia*.”

Rocks, woods, hills, caves, dales, meads, brooks, answer me.”

l. 622.—*A universe of death.*]—See *Eccles.* xl. 9, 10. “Death and bloodshed, strife and sword, &c., these things are created for the wicked.”

„—*by curse, &c.*]—Alluding by contrast to *Gen.* i., in which we are told that God blessed His works and pronounced them good.

l. 623.—*for evil only good.*]—Fit for nothing but evil. The *Eumenides* are said to exist for the sake of evil (*Æschylus*, *Eumenides* 71).

This means to imply that every thing which God creates is good in some sense, or for some end, and that in the present case Hell was created for the punishment of sin. See *B. i.* l. 70. *Only* an adverb to *evil*, denoting *evil taken exclusively*.

l. 624.—*life dies, death lives.*]—These bold antitheses are forcibly suggestive of meaning to the imagination, but any attempt at paraphrastic explanation must be feeble, and even scarcely accurate.

l. 625.—*prodigious*=portentous, in the original Latin sense.

“If e’er he have a child, abortive be it,
Prodigious, and untimely brought to light.”—*Rich.* III. i. 2.

“It is *prodigious* to have thunder in a clear sky.”—*Brown*.

“When these prodigies
Do so conjointly meet, let not men say
These are their reasons,—they are natural ;
For, I believe they are portentous things
Unto the climate that they paint upon.”

Jul. Cæsar, i. 3.

l. 628.—*Gorgons.*]—The Gorgons were the three daughters of Phorcus, a marine god, and his wife Ceto. Their names are Medusa, Euryale, and Stheno. They are described as having great wings, sharp crooked claws, teeth like the tusks of the wild boar, and snakes instead of hair. Æschylus says they had but one eye and one tooth between them. So horrible were they to look on, that they turned into stone every one who gazed at them.

„—*Hydras.*]—*Hydra* was the name of a monstrous water-snake with a hundred heads, which inhabited the marshes of Lerna, in Argolis, near the sea-coast. As soon as one of these was cut off, two others grew in its place, if the wound was not stopped with fire. It was one of the labours of Hercules to destroy this dreadful monster, and he killed it with the assistance of his friend Iolaus.

„—*Chimeras.*]—*Chimera*, a monster fabled to breathe fire ; the forepart of its body being that of a lion, the hind part that of a dragon, and the middle that of a goat (the word itself means a goat in Greek). It had three heads to correspond, and out of them all issued flames. It was destroyed by Bellorophon. The origin of the fable was, no doubt, a mountain of that name, in Lycia, from which at one point flames issued, while one region of it afforded shelter for lions, another for goats, and a third for reptiles. Beaufort, who visited the locality in the present century, describes a stream of gas still issuing from the mountain, which burns perpetually, and is used by the natives in the operation of cooking.

And if the fiends met with more “abominable” creatures in their “confused march forlorn” than these Chimeras, who are altogether most hideous and disgusting, they must have been horrible indeed.

l. 614-628.—*Thus roving on, &c.*]—“The music of these lines is exquisite. The poet avails himself of the device of alliteration no fewer than *four* times,—“lamentable lot,” “dark and dreary,” “frozen and fiery,” “fables yet have feigned ;” but to take off the sense of sameness, he has skilfully introduced strong contrasts both in the words and in the meaning,—“for evil only good,” “life dies,” “death lives,” &c. The lines paint admirably the tediousness and difficulty of Satan’s journey, but they require to be read again and again before they yield

their full meaning. The whole passage is a fine specimen of the figure of speech called *climax*, and the conclusion is—like the rush of many waters—truly grand. Observe further, how the absence of the conjunction in line 621, seems to represent the horror of that world in which the damned spirits, when fallen from heaven, were doomed to wander.”—*Connon*.

l. 630.—*Satan*.]—This is a Hebrew word, signifying *adversary*; and Satan is here specified as “the adversary of God and Man” on account of the purpose of his present expedition. See B. i. note on l. 82.

l. 631.—*Puts on swift wings*.]—Cp. line 700. So Mercury puts on his wings in Homer. *Iliad*, xxiv. 340.

l. 632.—*Explores, &c.*]—i. e., being alone flies exploring the region.

l. 634.—*Now shapes with level wing, &c.*]—Alluding (as Dr. Greenwood observes) to the swallow, which skims just over the surface of the water, without seeming to move his wings.

l. 636-642.—*As when far off at sea a fleet descried
Hangs in the clouds*.]—This simile is considered eminently grand and picturesque. Satan towering high with expanded wings, is compared, not to a single ship, however large, under spread sails, but to a whole fleet of the largest ships at that time known, the East Indiamen, seen as they would appear in the distance “hanging in the clouds” or resting on the horizon. The length of the voyage suggests the idea of the distance of Satan’s expedition.

“From this picture it is obvious that Milton made good use of his eyes when he had them. The impression made on paper by the leaf is not more like the leaf itself, nor more true to nature, than is this *word-painting* by our author. It is the thing as actually seen, not half-seen or fancied.”—*Connon*.

l. 637.—*Hangs*.]—“Here is the full strength of the imagination involved in the word *hangs*, and exerted upon the whole image. First the *fleet*, an aggregate of many ships, is represented as one mighty person, whose track we know and feel, is upon the waters; but, taking advantage of its appearance to the senses, the Poet dares to represent it as *hanging in the clouds* both for the gratification of the mind in contemplating the image itself, and in reference to the motion and appearance of the sublime objects to which it is composed. . . . The imagination creates by innumerable processes, and in none does it more delight than in that of consolidating numbers into unity, and dissolving and separating unity into number—alterations proceeding from, and governed by, a sublime consciousness of the soul in her own most

mighty and almost divine powers. . . . When the compact *fleet* as one Person, has been introduced *sailing from Bengala, they*, i. e., the merchants, representing the fleet resolved into a multitude of ships *ply* their voyage: So (referring to *As* in the commencement) seemed the flying Fiend—the image of his person acting to recombine the multitude of ships into one body—the point from which the comparison set out.”—*Wordsworth's Preface to Poems*, Ed. 1815.

“The *equinoctial winds* prevail towards the end of March and September, that is about the time of the equinoxes: Milton here refers particularly to the trade winds, caused by the rarefaction which the sun's apparent diurnal progress produces in our atmosphere; or to the monsoons, a peculiar modification of the trade winds which blow periodically in the Indian Ocean, or as Milton calls it the Ethiopian.”

l. 638.—*close sailing*.]—Sailing close to the wind is a nautical term, denoting sailing with a wind which is within a few points of being a head-wind. Milton, as is said, is not particularly accurate in his sea-phrases. Here however he seems to mean, sailing close together, so as to form only one object to the eye, and in this respect to represent the unity and the size of Satan.

„—*Bengala*, the ancient—and therefore best adapted for the purpose of the poet—name of Bengal, the largest of the three Presidencies of British India.

l. 639.—*Ternate and Tidore*.]—Two of the Molucca or Spice islands in the Asiatic Archipelago, belonging to the Dutch, which, though among the smallest, have always held a sort of political supremacy. They are celebrated for the production of “spicy drugs.” Observe, Milton uses both words as dissyllables, Ter-nate and Ti-dore.

l. 640.—*they*.]—i. e., *the ships composing the fleet; not the merchants, as Wordsworth understood it*. See note 637.

„—*the trading flood*.]—i. e., the sea frequented by traders. They ply through the Indian Ocean, on that part of it over which the trade winds blow.

l. 641.—*Through the wide Ethiopian to the Cape*.]—Æthiopia or Ethiopia is a country south of Egypt, extending on the east to the Red Sea, and to the south and west indefinitely, as far, apparently, as the knowledge of the ancients extended; hence the Ethiopian Sea would be the sea that washed the eastern shores of Africa, i. e., the Indian Ocean. The Cape is the Cape of Good Hope.

l. 642.—*Ply stemming nightly toward the pole*.]—Directed by

the stars at night in their course towards the *South pole*, to reach the Cape of Good Hope. *Stemming* suggests the laborious efforts of Satan's flight in the dark, against all opposition. *Nightly* = by night (Cp. Penseroso, 84), when alone the southern cross, by which they steer, is visible. *The pole* is the South pole.

By night they push on towards the South pole, or, as the Richardsons explain the line. "they work the stem or head of the ship in the night-time to avoid land, bearing off towards the south. Ships coming from the East Indies, making towards the Cape, have the vast Ethiopian Sea open to the south (or South pole), and are that way in no danger of land."

1. 645.—*And thrice three-fold the gates.*]—The gates had nine folds, nine plates, nine linings; as Homer and the other poets make their heroes' shields to have several coverings of various materials for the greater strength.

1. 647.—*impaled* = paled in; guarded with palings; fenced with surrounding fire, yet not being consumed. "Hedged about with a terrible *impalement* of commands" (Milton's Reason of Church Government, i. 2). The word is thus used in Shakespear (3 Hen. VI., iii. 2; Troilus and Cressida, v. 7.)

Perhaps Milton might take the hint of this circumstance from his favorite romances, where we frequently meet with the gates of enchanted castles thus *impaled with circling fire*—(fenced with surrounding fire).—*Thyer*.

1. 648.—*Before the gates there sat, &c.*]—Here begins the famous allegory of Sin and Death, which is little more than an elaborate paraphrase of James i. 15. "Then when lust hath conceived, it bringeth forth Sin; and Sin when it is finished bringeth forth Death." The first part of the allegory says only that Satan's intended voyage was dangerous to his being, and that he resolved however to venture.—*Richardson*.

In the description, Milton follows Spenser very closely. See *Faëry Queene*, B. i. C. i. St. 14, 15.

"Halfe like a serpent horribly displaide,
But th' other halfe did woman's shape retaine,
Most lothsom, filthie foule, and full of vile disdain.
And as she lay upon the durty ground,
Her huge long taile her den all overspred,
Pointed with mortall sting: of her there bred
A thousand young ones, which she dayly fed,
Sucking upon her poisonous dugs: each one
Of sundry shapes, yet all ill-favoured:
Soone as that uncouth light upon them shone,
Into her mouth they crept, and suddain all were gone."

Sir William Blackstone was of opinion that Milton might

possibly have taken the hint of this allegory from a passage in Shakespear's Richard III.

"Sin, death, hell have set their marks on him
And all their ministers attend on him."

"Milton has interwoven in the texture of his fable some particulars which do not seem to have probability enough for an epic poem; particularly in the actions which he ascribes to Sin and Death, and the picture which he draws of the Limbo of Vanity, with other passages in the second book. Such allegories rather savour of the spirit of Spenser and Ariosto, than of Homer and Virgil.

"The flight of Satan to the gates of hell is finely imagined. The allegory of Sin and Death is a very finished piece of its kind, when it is not considered as a part of an epic poem. The genealogy of the several persons is contrived with great delicacy; Sin is the daughter of Satan, and Death the offspring of Sin. The incestuous mixture between Sin and Death produce those monsters and hell hounds, which from time to time enter into their mother, and tear the bowels of her who gave them birth: these are the terrors of an evil conscience, and the proper fruits of Sin, which naturally rise from the apprehensions of Death. This last beautiful moral is, I think, clearly intimated in the speech of Sin, where, complaining of this her dreadful issue, she adds:—

"Before mine eyes in opposition sits
Grim Death, my son and foe; who sets them on,
And me, his parent, would full soon devour
For want of other prey, but that he knows
His end with mine involved."

"I need not mention to the reader the beautiful circumstance in the last part of this quotation: he will likewise observe how naturally the three persons concerned in this allegory are tempted by one common interest, to enter into a confederacy together: and how properly Sin is made the portress of hell, and the only being that can open the gates to that world of tortures.

"The descriptive part of this allegory is likewise very strong and full of sublime ideas. The figure of Death, the regal crown upon his head, his menace of Satan, his advancing to the combat, the outcry at his birth, are circumstances too noble to be past over in silence, and extremely suitable to the king of terrors. I need not mention the justness of thought which is observed in the generation of these several symbolical persons; that Sin was produced upon the first revolt of Satan, that Death appeared soon after he was cast into hell, and that the terrors of conscience were conceived at the gates of this place

of torments. The description of the gates is very poetical, as the opening of them is full of Milton's spirit."—*Addison*.

Addison seems to have been strangely nice in the objection to the introduction of these shadowy beings into an epic poem; and so thought Dr. Newton.

"To the remark and quotation made by Dr. Newton, it may be added by way of comfort to all who, like Bishop Atterbury, have a taste for the extraordinary beauties of this passage, that if allegories are to be banished (as Mr. Addison thinks they should be) from the Epic, this of Milton will not be proscribed alone, but Homer's famous allegory, in which he personifies prayer, and injury, must go with it. See *Iliad* ix. 498. Perhaps also the group of allegorical figures assembled by Virgil at the mouth of Tartarus, must accompany them; but this is left to the decision of those who can persuade themselves to part with an exquisite beauty, for the sake of a slight, indeed a fanciful objection." See Virgil, *Æn.* vi. 273.—*Cowper*.

Stebbing says—This is one of the most sublime passages in the poem. Addison is generally ingenious in his criticisms, but not elevated, and when he objected to Milton's having introduced an allegory he shows that he was incapable of entering into the magnificent conceptions of his author. Sin and Death are not allegorical beings in *Paradise Lost*; but real and active existences. They would have been allegorical, speaking or contending amongst men, but are not so in an abode of spirits, and addressing *the Prince of darkness*, see James i. 15.

1. 649.—*On either side a formidable shape.*—This use of the distributive adjective *either*, though by no means without authority, ought, as far as possible, to be avoided. *Either* properly means on the one side or the other, but not on both; each side is equivalent to both sides. Dr. Crombie remarks that, "if *either* be used equivocally, it must, in many cases, be utterly impossible for human ingenuity to ascertain whether only "one of two" or "both" be intended. In such expressions for example, as "take either side," "the General ordered his troops to march on either bank," how is the reader or hearer to divine whether *both sides*, *both banks* or only one be signified? By employing *each* to express "both" taken individually, and *either* to denote "one of the two," all ambiguity is removed."

1. 650.—*The one seemed woman to the waist, &c.*—“A beautiful woman ending foully in a filthy fish,” is according to Horace, the ultimate idea of a monstrosity, and he warns the poet to avoid it. But Milton wanted an ugly picture, and he takes the one already formed to his hand. If anything uglier can be conceived, we have it immediately afterwards in the offspring

of this monster - *Death*. Shakespear's witches in *Macbeth* are the only creation in English literature to be compared with our author's description of Sin and Death.—*Common*.

Dr. Newton thinks that Milton might here have in mind Spenser's description of Errour in the mixed shape of a woman and a serpent. Faër. Qu i, l. 14.

"Halfe like a serpent horribly displaide,
But th' other halfe did woman's shape retaine."

And also the image of Hesiod's *Æchidna*.

"Yet did her face, and former parts, profess
A fair young maiden full of comely glee;
But all her hinder parts did plain express
A monstrous Dragon, full of fearful ugliness."

Dr. Warton supposes that the formidable shape of Sin derived its confirmation from Dante's description of the monster Gorgon; a monster having the face of a man with a mild and benign aspect, but his human form ending in a Serpent with a voluminous tail of immense length, terminated by a sting, which brandished like a scorpion.

Todd says that Milton as usual has drawn his emphatical expressions from Scripture; for *Sin's mortal sting* is from 1 Cor. xv. 56, as afterwards, *Death's kingly crown* is from Rev. vi. 2.

l. 652 — *Voluminous*.]—Consisting of many coils; from the Latin *volvo* to roll. Observe here an effect which Milton often gives to his versification by the figure of speech called Alliteration, as exemplified in *woman* and *waist*, *fair* and *foul*, *voluminous* and *vast*.

l. 653.—*Mortal*.]—Used here in the sense of *deadly*, as in B. i. l. 2.

l. 654.—*A cry of hell-hounds*.]—A cry is a pack of dogs: so in Shakespear's "*Coriolanus*," iii. 3. "You common cry of curs."

Mids. Night's Dream of the Dogs of Theseus.

"A cry more tuneable
Was never hallooed to nor cheered with horn."

Sylvestre's Du Bart, p. 461.

"A cry of hounds have here a deer in chase."

l. 655.—*Cerberean mouths* is a phrase from Ovid, (Met. xiv. 64).

Like those of Cerberus. A dog with three heads, a serpent's tail, and a snaky mane, who guarded the portal of Hades, into

which he admitted the shades, but from which he never let them out again. Hercules overcame him, and brought him away.

l. 656.—*Yet when they list would creep,
If aught disturbed their noise, &c.*—List, listed, willed, chose (A. S. *lystan*, to desire, will). This painting is somewhat similar to the brood of Errour described by Spenser. Faër. Qu. i., l. 15.

“Soon as that uncouth light upon them shone,
Into her mouth they crept and all were gone.”

l. 658.—*kennel there.*—Cp. Shakespear's *Rich. III.*, iv. 4.

“From forth the kennel of thy womb hath crept
A hell-hound that doth hunt us all to death.”

l. 659.—*Far less abhorred than these vexed Scylla.*—“The dogs that vexed Scylla were less detestable than the offspring of Sin described above. This story of Scylla bathing in the sea is at the beginning of Ovid's *Met.*, xiv. 60; Virgil *Eclogue*, vi. 75; *Æn.*, ii. 432.

For Circe through hatred of her rival Scylla, a daughter of Crataeis, having poisoned that part of the sea where she used to bathe, the next time Scylla bathed the lower part of her body was changed into the tail of a fish or serpent, surrounded by dogs, which were constantly barking, while the upper part remained that of a woman. The marine god Glaucus then transformed his favourite Scylla into a dangerous rock on the shore of that part of Italy called Calabria nearly opposite the Sicilian Charybdis.

l. 661.—*Calabria* is the peninsula in the south-east of Italy.

„—*hoarse Trinacrian shore* is Sicily which was formerly called Trinacria, or Triquetra, from its three promontories lying in the form of a triangle; and this shore may well be called *hoarse* not only by reason of a tempestuous sea breaking upon it; but likewise on account of the noise occasioned by the eruptions of Mount *Ætna* which lay in its vicinity.

l. 662.—*Nor uglier follow.*—*i. e.*, “and creatures not uglier follow;” viz. owls, bats, serpents, &c.

l. 663.—*riding through the air.*—As the witches in *Macbeth* are represented.

l. 664.—*Lured with the smell of infant blood.*—Here is a mixture of classical and demonological learning.

And see Wierius de Lamiles, where the operations of Hags in

destroying infants, and applying the mangled limbs to purposes of incantation ; as well as their custom of drinking the blood of slaughtered heroes.

Infant's blood was a potent ingredient in the composition of the charms employed by witches. Our author refers to Lapland witches, on account of the excessive superstition of the Scandinavians regarding witchcraft as described by Olaus Magnus.—*Hunter*.

l. 665.—*With Lapland witches.*]—"Lapland was celebrated for witches who sold winds to sailors." These superstitions, it is almost needless to be observed, were thought less ridiculous in Milton's time than our own.

„—*the labouring moon.*]—"While the moon struggling to get free of the oppressing darkness, is, as is supposed, eclipsed by their magical arts." The ancients believed the moon greatly affected by magical practices, and the Latin poets call the eclipses of the moon *labores lunæ*. The three foregoing lines and the former part of this, contain a short account of what was once believed.—*Richardson*.

The eclipses of the moon are called her *labores* by the Latin poets (*Georgics*, ii. 478). Jeremy Taylor (*Apples of Sodom*) says of sinful pleasure, "it is such as the old women have in the Lapland dances ; they dance the round, but there is a horror and a harshness in the music."

l. 666.—*Eclipses*=Suffers eclipse. (Gr. *Ekleipi*.)

„—*The other shape.*]—This poetical description of Death, our author has pretty evidently borrowed from Spenser, *Faër. Qu. vii.*, 7. 46.

"But after came Life, and lastly Death,
Death with most grim and grisly visage seen.
Yet is he nought but parting of the breath,
No aught to see, but like a shade to ween,
Unbodied, unsould, unheard, unseen."—*Thyer*.

On this note by Thyer, Cowper thus remarks—"Mr. Thyer seems to have attended but slightly to the appearance of Death as drawn by Milton, when he supposed it a copy of that which he has produced from Spenser. The Death of the latter is a decided shadow ; but there is something incomparably more poetical in the ambiguous nature of the Death described by the former. Milton's is in fact an original figure, a Death of his own invention, a kind of intermediate form between matter and spirit, partaking of both, and consisting of neither. The idea of its substance is lost in its tenuity, and yet, contemplated a while as a shadow, it becomes a substance.

It is not impossible, that the author might represent death as a being of such doubtful definition, with an eye to its different effects on the fate of the righteous and the wicked. To these it is a real evil, to those, only an imaginary one."

Coleridge says of this passage of Milton :—

The grandest efforts of poetry are where the imagination is called forth to produce, not a distinct form, but a strong working of the mind, still offering what is still repelled, and again creating what is again rejected ; the result being what the poet wishes to impress, *viz.* the substitution of a sublime feeling of the unimaginable for mere images. Painters illustrating this passage have described Death by the most defined thing that can be imagined, which instead of keeping the mind in a state of activity, reduces it to the merest passivity. Cp. Tennyson (in *Memoriam* xxii. xxiii.)

“ The shadow fear’d of man ;”
and
“ The shadow cloak’d from head to foot,
Who keeps the keys of all the creeds.”

l. 667.—*shape had none.*]—See note on line 331.

l. 670.—*For each seemed either.*]—*i. e.*, if it was a substance it seemed to be a shadow, and *vice versa*.

,,—*it.*]—This pronoun is redundantly appositive to *shape* in line 666.

,,—*as Night.*]—Cp *Iliad*, i. 47 ; *Odyssey*, xi. 606.

l. 671.—*Fierce as ten Furies.*]—The Furies were, properly speaking, only *three* in number, Tisiphone, Alecto, and Megara. Æschylus describes them as divinities more ancient than the Olympian gods, dwelling in the deep darkness of Tartarus, dreaded by gods and men ; with bodies all black, serpents twined in their hair, and blood dripping from their eyes. Milton increases their number to *ten*, to make them more terrible ; and he means to insinuate that had there been *ten* Furies such as the ancient poets describe, the monster he has now in view would be a match for them all.

l. 672-673.—*What seemed his head, &c.*]—In the words *seemed* and *likeness* we have a specimen of Milton’s idealizing and suggestive power. See *Job* xviii. 14.

“ The indistinctness of this phantom form is admirably well preserved. First the poet calls it a *shape*, then doubts if it could properly be so called ; then a *substance* ; then a *shadow* ; then doubts if it was *either* ; and lastly he will not venture to

affirm, that what seemed his head was such in reality, but being covered with the similitude of a crown, he is rather inclined to think it such. The dimness of this vague and fleeting outline is infinitely more terrible than exact description, because it leaves the imagination at full liberty to see for itself, and to suppose the worst."—*Cowper*.

l. 675.—Compare "Faëry Queene," i. vii. 8.

" His monstrous enemy
With sturdy steps came stalking in his sight,
A hideous giant terrible and high,
That with his tallness seemed to threaten the sky.
The ground eke groaned under him for dread."

l. 676.—*horrid strides*.]—Cp. *Iliad*, vii. 213.

l. 677 —*admired*.]—The word *admire*, which now means "to regard with wondering approval," formerly signified "to regard with wonder." The noun clause "what this might be" is objective to *respecting*, or some such preposition understood. *What* is an appositive complement to *might be*, and is by construction a nominative following the substantive verb.—*Hunter*.

l. 678.—*God and his Son except*.]—*Except* is rather a verb of the imperative mood; as if the poet had said—Include not God and his Son among the objects he did not fear. Them he did fear, but created thing he valued not. So *except* is used in *Shakespeare*, as Dr. Johnson has observed, *Rich. III.*, A. v. S. 3.

" Richard *except*, those whom we fight against,
Had rather have us win than him they follow."

Or.

Except, being excepted: i. e. God and his being excepted, Satan cared not for any power remaining, that is for any "created thing." Of like construction Keightley remarks is *Milton's* sentence in his prose works, "No place in Heaven or Earth, except Hell, where charity may not enter."

The *Richardsons* remark a similar use of "but" in lines 333, 336.

"Milton of course, cannot here mean God and his Son as being excepted from created things, but as being the only existing objects held in any dread. Our author's opinions, however, respecting Christ were nearly Arian: he assigned Godhead to the Son, but not eternal sonship, or a coequality and coessentiality with the Father. But Milton held somewhat different opinions on this subject at different periods of his life. See Bishop Sumner's Translation of the posthumous "Treatise on Christian Doctrine."—*Hunter*.

l. 679.—*nought*=in no degree : an adverb.

l. 681.—(cp. Iliad xxi. 150. *Execrable*, (from *exsecror*, to wish evil to any one), deserving imprecations, detestable and accursed, hateful, abominable.

“For us to change that which he hath established, they hold it *execrable* pride and presumption.”—*Hooker*.

l. 683.—*miscreated*=formed unnaturally, misshapen, ill-formed—Spenser used this word before our poet.

“Efstoons he took that *miscreated* fair.”

l. 684.—*To yonder gates.*]—This phrase is an adjunct to the noun *way*, but is nevertheless adverbial.

l. 685.—*That.*]—Of or respecting that : an imitation of a Greek or Latin accusative, expressing limitation of circumstance after a passive verb, *kata*, or *quod attinet ad*, being understood.

l. 686.—*taste thy folly.*]—*Taste the fruits of thy folly.* Learn the effect of thy folly, in attempting to stop my way. Know by experience. Psalm xxxiv. 8 ; Heb. vi. 5.

l. 687.—*Hell-born.*]—Is a Spenserian phrase (F. Q. iv., 12—32) as *miscreated* above.

l. 681-687.—PARAPHRASE.—“Whence comest thou, and what art thou detestable and accursed shape that though ghastly and terrific, hast the hardihood to put forward thy misshapen front across my path to yonder gates? To pass through them is my purpose, be assured of that, and without permission asked of thee : withdraw or feel the effects of thy folly ; and learn by experience thou hell-born, not to contend with celestial powers,”

l. 688.—*To whom the goblin full of wrath replied.*]—“The poet contrives to be as much at a loss to denominate, as to describe his Death, and seems to exhaust both invention and language for suitable appellations. He calls him, the shape, the monster, the goblin, the grisly terror, the hellish pest, the phantasm ; and afterwards, in the tenth book, the grim feature.”—*Cowper*.

l. 691.—*in proud rebellions arms.*]—This phrase seems to be an adjective extension to “the third part of Heaven’s sons,” though the word *proud* more especially characterizes the arms of Satan. See B. i ll. 98-100.

l. 692.—*Drew after him.*]—See Rev. xii. 3, 4, 9. “Behold a great red dragon. . . and his tail drew the third part of the stars of Heaven, and did cast them to the earth. . . And the

great dragon was cast out, that old serpent called the Devil and Satan, which deceiveth the whole world : he was cast out into the earth, and his angels were cast out with him."

l. 693.—*Conjured*.]—Passive participle. Joined in conspiracy, banded and leagued together ; of the Latin *conjurare*, to bind one another by oath, to be true and faithful in a design undertaken. See Virgil, *Georgics* i. 280.

" *Et conjuratos cœlum rescindere fratres.*

Trans.—And the brothers who conspired to tear down the skies.

„—*thou and they*.]—These pronouns have together the effect of *ye*, in relation to the verb *are*.

l. 695.—*To waste*=*To spend ruinously*, or perhaps simply *to spend*, as in Shakespear's *Julius Cæsar*, iii. 4.

" *Companions that do converse, and waste the time together.*"

l. 697.—*Hell-doomed*=Having hell as thy doom. Satan had called death *Hell-born* ; Death returns the compliment by calling Satan *Hell-doomed*.

l. 698.—*to enrage thee more*.]—A parenthetic infinitive clause.

l. 700 —*False fugitive*.]—"False" in ranking himself with "the Spirits of Heaven ;" (l. 687) and "fugitive" in flying, or running away, from the punishment to which he had been consigned. "False" may have the sense of *false hearted* or cowardly, flying from a punishment to which he was justly doomed.

„—*to thy speed add wings*=fly with extraordinary effort.

l. 701.—*a whip of scorpions*.]—A kind of whip sometimes used by the Jews was called a scorpion, from the severity of its stripes (like a cat-o-ninetails) Accordingly Rehoboam said to the Israelites "My father has chastised you with whips, but I will chastise you with *scorpions*. 1 Kings, xii. 11.

l. 689-703.—PARAPHRASE.—To whom the goblin furiously enraged thus replied—"Art thou that rebel angel, art thou the same who first interrupted Heaven's peace, who broke the bond of loyalty which till then was inviolate, and in proud rebellions arms seduced the third part of Heaven's inhabitants banded and leagued together against the Most High ; on which account both thou and they, driven from the presence of God, are doomed here to consume endless days in misery and pain ? And dost thou Hell-doomed rank thyself with celestial powers, and utter defiance and scorn here where I reign king, and to

provoke thy rage let me add—thy king and lord? Hence again to thy place of punishment false-hearted renegade, and fly with all speed, lest I chastise thee delaying with scorpion thongs, or lest from one stroke of this dart horrible amazement and pangs hitherto unfelt shall seize thee.”

1. 704.—*the grisly terror.*]—An abstract term denoting a person.

1. 706.—*deform* = Lat. *deformis*, deprived of beauty.

1. 707.—*Incensed* = Kindled, inflamed, Lat. *incensus*.

1. 708.—*and like a comet burned.*]—The ancient poets frequently compared a hero in his shining armour to a comet; as Virgil *Æn.* x. 272. “The tufted helmet on his head blazes, and from the top of his crest a flame is poured forth, and the golden boss of his buckler darts copious fires; just as when in a clear night the sanguine comet’s baleful glare; or, as Sirius, that blazing star, when he brings droughts and diseases on sickly mortals, rises and saddens the sky with inauspicious light.” But this comet is so large as to fire the length of the constellation “Ophiuchus,” or “Anguiteneus,” or “Serpentarius,” as it is commonly called, a length of about 40 degrees, “in the Arctic sky,” or the northern hemisphere, “and from his horrid hair shakes pestilence and war.” Poetry delights in omens, prodigies, and such wonderful events, as were supposed to follow upon the appearance of Comets, Eclipses, and the like. We have another instance of this nature in B. i. 598; and Tasso in the same manner compares Argantes to a Comet, and mentions the like fatal effects, Canto vii. St. 52. Translation by Fairfax:—

“As when a Comet far and wide descried,
In scorn of Phœbus midst bright heaven doth shine,
And tidings sad of death and mischief brings
To mighty lords, to monarchs, and to kings.”—*Newton*.

So Sylvester Du Bart.

“That hairy Comet that long-streaming star,
Which threatens Earth with famine, plague, and war.”

“In former times *Comets* were regarded as preternatural appearances, betokening the displeasure of the superior powers, and accordingly viewed with terror and apprehension naturally excited by harbingers of indefinite and unavoidable calamity. Since they have been discovered to be component parts of the Solar System, their appearance excites no other interest than that which astronomers feel to determine their orbit, and to deduce from their physical aspects such conclusions as they are calculated to afford relative to the constitution of the universe.”—*Brande*.

l. 709.—*Ophiuchus*.]—Anguiteneus, or Serpentarius. A northern constellation in the Arctic sky, about 40 degrees long, and consisting of about seventy stars, mentioned by Aratus.

l. 710.—*Arctic sky*.]—By Arctic sky, Milton means north of the Ecliptic, or of the Zodiacal constellation Scorpio. The name of Ophiuchus, means *the serpent holder*; this constellation being represented by the figure of a man holding in his hand a serpent; modern astronomers, however, make the serpent a separate constellation.

„—*his horrid hair*.]—The word comet is derived from the Greek *komey*, which means *hair*, and also the *luminous tail of a comet*.

Comets are adjoined in I. Henry VI. i. 1 to

“Brandish their crystal tresses in the sky.”

l. 712.—*their fatal hands no second stroke intend*.]—i. e., their *deadly hands* intend no second stroke, because each means to despatch the other at a single blow.

Abishai said to David respecting Saul, “Let me smite him, I pray thee, with the spear even to the earth at once, and I will not smite him the second time.”—1. Sam., xxvi. 8.

l. 714.—*as when two black clouds, &c.*]—It is highly probable that Milton took the hint of this noble simile of combatants to thunderbolts from one of the same sort, in Boiardo’s “Orlando Innamorato,” though it must be confessed that he has excelled the Italian much, both in the variety of the circumstances, and the propriety of the application. Boiardo is describing an encounter betwixt Orlando his hero, and the Tartar king Agriane, B. i. C. 16.—*Thyer*.

Keightley observes, that the imagery in this scenery is not quite correct, for bodies in the air cannot move in opposite directions, as the wind blows only one way at a time.

l. 715 —*Heaven’s artillery* = Thunder, lightning, hail, &c. See Shakespear’s *Taming of the Shrew*, A. 1. S. 2.

“Have I not heard great ordnance in the field,
And Heaven’s *artillery* thunder in the skies?”

„—*fraught* = laden (Germ. *fracht*).

„—*come rattling on*.]—An allusion to the rattling of gun and ammunition carriages advancing to the battle-field; and perhaps referring also to the occurrence of slight explosions from the clouds in passing *over the Caspian*.

1. 716.—*Over the Caspian.*]—Instead of saying “over the sea in general, he says “over the ‘aspian,” because it was celebrated for storms, and though several hundred feet below the level of the Mediterranean, it is subject to heavy squalls from the mountains in its neighbourhood. It is situated in a dreary, solitary, and savage region in Asia, adjoining the northern part of Persia, and is supposed to be about 700 miles long, and half as broad. Horace had already singled out the ‘aspian as distinguished for its hurricanes; see his “Odes,” ii. 9.

“Non semper imbres nubibus hispido
Manent in agris; nūt mari Caspiūq;
Vexant inæquales procellæ
Usque.”

Trans.—Showers do not perpetually pour down upon the rough fields, nor do varying hurricanes for ever harass the Caspian Sea.

See Fairfax’s Tasso, Godf. vi. 38.

“Or as when clouds together, crusht and bruis’d,
Pour down a tempest by the Caspian shore.”

An individual term is much more emphatic, and therefore better suited to the poet’s purpose than a general term.

“But after all,” says a commentator, “may not the Caspian” be introduced for the sake of definiteness, or ornament, like the *epitheta ornantia* of the Latin poets?

1. 716.—*front to front.*]—An abbreviation of a clause of the nominative absolute: front being opposed to front.

1. 717.—*a space*=for a space of time: an adverbial extension.

1. 721.—*For never but once more, &c.*]—The foe, in line 722, is Jesus Christ, who will one day destroy, not only death, but him that has the power of death, i. e., the devil.

“The last enemy that shall be destroyed (by Christ) is *death*.” 1 Cor. xv. 26.

“That He (Christ) might destroy him that had the power of death, that is the *devil*.” Heb. ii. 14.

1. 722.—*And now great deeds, &c.*]—Cp. Iliad, vii. 273.

1. 723.—*Had* for “would have,” not unfrequent.

1. 724.—So the Furies are called the “snake-like maids” by Euripides (Orestes, 256.)

1. 727.—*intends*=designs, aims. Lat. *intendit*.

l. 729.—*to bend that mortal dart, &c.*—Spenser F. Q., iii. 1. 5.

“And bent his dreadful
Speare against the other’s head.”

l. 730.—*and knowest for whom.*—The passage perhaps is elliptical, and meaning, as Dr. Newton observes, “at the same time that thou knowest for whom.”

Sin remonstrates with Satan for aiming at *destroying Death*, since he must know to whose advantage that would be—namely Him who, “through death, was to destroy him that had the power of death.”

l. 731.—“He that sitteth in the heaven shall laugh.”—Ps. ii. 4.

l. 734.—Heb. ii. 14. See note on line 721.

The words “his wrath,” in this line, is a sort of *echo* of the same words in the previous line. I am not quite sure as to the name under which learned rhetoricians—and everybody knows that the “naming of their tools” is a great part of the business—treat of the figure, whether Echo or Epizeuxis. The effect of it is very fine, as witness these two stanzas of Longfellow’s magnificent *Psalm of Life*:—

Lives of great men all remind us
We can make our lives sublime,
And departing, leave behind us
Footprints on the sands of time.”

Footprints, that perhaps another,
Sailing o’er life’s solemn main,
A forlorn and shipwrecked brother
Seeing shall take heart again.”

l. 727-734.—PARAPHRASE.—“O Father, said she, what doth thy hand design against thy only son? O Son! what rage provokes thee to aim that deadly arrow at thy father’s head? and knowest thou for whom? It is to benefit Him who sits in heaven, and meantime holds thee in derision, who art His appointed slave, the executioner of whatever His wrath—which He calls justice—may command; His wrath which will at some time destroy you both.”

l. 735.—*Pest.*—This personification is in imitation of Virgil, (*Æn.* iii. 214.) where he says of the Harpies—

“Tristius haud illis monstrum, nec scævior ulla
Pestis et ira Deum Stygiis sese extulit undis.”

Trans—No monster more fell than they, no plague and scourge of the gods more cruel, ever issued from the Stygian waves.

Pest is applied by Ariosto to the Fury Megara and the giantess Erifila.

l. 736.—*these* = these words : as the Latin *hæc*, for *hæc verba*.

l. 737.—*So strange thy outcry and thy words so strange.*]—The change in the position of the words *so strange* in this verse has a peculiar beauty in it which Dr. Bentley's alteration of the latter "strange" into "new" utterly destroys.

"*So strange thy outcry, and thy words so new.*"

How flat, lifeless, and inharmonious, compared with the common reading.

l. 743.—*phantasm.*]—Gr. *Phantasma*, is literally an appearance, but in use it means something appearing *only to the imagination*. The creature before him was such a monstrous and miscreated thing that Satan pretends to believe it a horrible shadow, and an unreal mockery.

l. 737-745.—PARAPHRASE.—"So wild is thy cry of distress, and so unusual are the words with which thou interferest between us, that my hand suddenly about to strike being arrested forbears to let thee know yet by deeds what it aims at, until I previously ascertain from thee what being thou art in this double shape, and why thou, who art for the first time met by me in this infernal valley, callest me thy father, and that spectral form my son. I neither know thee, nor till this present moment ever saw an object more abominable than thyself and him."

l. 747.—*Hast thou forgot me then, and do I seem*

Now in thy eye so foul ?]—This is a very just and instructive part of the allegory, as most can testify to from their experience. Sin, pleasant in contemplation and enjoyment, is foul in retrospect, and man, while he suffers the remorse that attends it, stands amazed at himself that he could be seduced by it.—*Cowper*.

l. 749.—*the assembly*, viz. "of all the Seraphim."

l. 752.—*All on a sudden, &c*]—He imitates here the birth of Pallas-Athene given by the Greek poets ; and as Hephestos (Vulcan) attempted to ravish her, so he makes Satan take secret joy with Sin. The terror of the angels at the first view of her, and then the pleasure they took in her, is correct and true to nature. It probably suggested Pope's celebrated lines.—

"Vice is a monster of such frightful mien," &c.—*Keightley*.

l. 758.—*Out of thy head I sprung.*]—Sin is rightly made to

spring out of the head of Satan, as Wisdom or Minerva, did out of Jupiter's. And Milton describes the birth of the one very much in the same manner as the ancient poets have described that of the other, particularly the author of the Hymn to Minerva, vulgarly ascribed to Homer.—*Newton*.

„—*amazement seized, &c.*]—Observe here the correct use of the word *amazement*. “I am *surprised* with what is new or unexpected; I am *astonished* at what is vast or great; I am *amazed* with what is incomprehensible; I am *confounded* with what is shocking or terrible.”—*Blair*.

l. 764 —*Thyself*.]—Objective to *viewing*. *Image*, objective in apposition to *me*.

l. 768.—*fields*]—Used for battles here as elsewhere throughout the poem. Cp. i. 105. Shakespear uses *field* for “battle,” (*Coriolanus*, i. 6 and 7), and for “army” (*Julius Cæsar*, v. 5).

l. 770 —*part*.]—A noun of multitude, referred to in the following line by the plural pronoun *they*.

l. 771.—*empyræan*.]—From the Greek signifying literally, the highest heaven, where the element of *pure fire* was supposed to subsist; or matter in its most attenuated form.

Milton pronounced the word with the accent always on the third syllable; “*empyrean*,” always with the accent on the second. Dr. Heylin supposes, that the word “*empyrean*” is falsely spelt, and that it ought to be written “*empyrial*.”—*Newton*.

l. 772 —*the pitch*=height or summit, *i. e.* from the top or highest point of Heaven. Thomson uses the phrase “*Crown of heaven*” in the same sense. (*Autumn*, l. 109.)

The *pitch* of a roof is the degree of its rise from the eaves to the ridge. We only use it figuratively, as when we say, “*To such a pitch of insolence*,” &c.

l. 786 —*brandishing his fatal dart*.]—So Virgil of Æneas going to kill Turnus. Æneid, xvi. 917.

“*Telum fatale coruscat.*”

Trans.—Æneas brandishes against him the fatal dart.

l. 787.—*Made*]—This participle does not describe the noun *dart*, but the pronoun *he*. *Death* in this line may be an objective or a nominative of address or exclamation, the meaning being either “I cried out the name *Death*,” or “I cried out *O Death*.”

l. 789.—*From all her caves, &c.*—Cp. Virgil, Æneid, ii. 53.

“*Insonnere cavæ, genitumque dedere cavernæ.*”

Trans.—The hollow caverns rang and sent forth a groan.

„—*and back resounded—Death.*—Death in this line is artistically made the echo of the “death” in line 787.

Our own poet Shelly has an example of this same thing in his “Prometheus Unbound”—a poem displaying a great deal both of the spirit, and the power of Milton—that seems quite as beautiful :

“The tongueless caverns of the craggy hills
Cried ‘ Misery ’ ! Then the hollow Heaven replied,
“ Misery ” ; and the Ocean’s purple waves,
Climbing the land, howled to the lashing winds,
And the pale nations heard it, “ Misery.”

l. 795.—*These yelling monsters.*]—These are the mental torments that are the consequences of sin, and they are rendered more grievous by the idea of death—*Keightley*.

l. 796.—*as thou saw’st*]—One would think it should be *as thou seest*, but we must suppose that now at this time these monsters were crept into her womb, and lay there unseen.

l. 800.—*Their repast.*]—So the ancient poets tell of Tityus, that his entrails were continually and inexhaustibly preyed upon by a vulture in the infernal regions. Ovid, Met. iv. 457 ; Virgil, *Æn.* vi. 595-600. The fate of Prometheus was similar.

l. 801.—*with conscious terrors vex me.*]—*Conscious* as applied to terrors, appears to mean *terrors that I feel within myself*. One of the meanings, however, of the Latin word *conscious*, is *guilty*, and this may be its sense here ; or, in the sense of conspiring, or *having a secret mutual understanding* : if so, the word *terrors* is a name for the monsters themselves, as in l. 704.

l. 802.—*That rest or intermission none I find.*]—See Isaiah lvii. 20, 21. “But the wicked are like the troubled sea, when it cannot rest, whose waters cast up mire and dirt.”

“There is no peace, saith my God, to the wicked.”

l. 804.—*who sets them on.*]—This is also just. It is the dread of death which aggravates and gives emphasis to the accusations of conscience.

The whole allegory indeed is most judiciously conducted, in perfect harmony with Scripture, and human experience, and is, as Mr. Richardson has observed, a kind of paraphrase on these words of St James, i. 15.

“Then when Lust hath conceived, it bringeth forth Sin ; and Sin, when it is finished, bringeth forth Death.”

l. 806.—*but that.*]—*But* has here the signification of *excepting* or were it excepted ; in analysis, however, *but that* may be called an adversative conjunction, introducing an adverbial clause.—*Hunter.*

„—*but that he knows, &c.*]—Because death must cease with sin, which has given origin to it.

l. 809 —*So Fate pronounced.*]—The heathen poets make Jupiter superior to Fate. The will of Jupiter, says Homer, *Iliad* i. 5. also Virgil, *Æneid* iii 375, and iv. 614. But Milton with great propriety makes the fallen Angels and Sin here attribute events to Fate without any mention of the Supreme Being — *Newton.*

l. 813.—*dint*, written also *dent*, a stroke, a blow. *Dent* of sword, Barret's *Alveari*, 1580, *Dent* of dart, Chaucer.

The word ‘*dint*’ is now obsolete in its original sense. In the time of Spenser, and even as late as Dryden, it meant a stroke or blow, as it means here. It survives in the Scottish dialect under the form of “*dunt*” “I have a wife o’ my ain, I’ll take *dunts* frae naebody.” We still speak of convincing a person “by *dint* of argument.”

l. 814.—*Save.*]—It is the imperative of a transitive verb, and properly governs the objective ; here it is used as a conjunction ; or the construction may be “*save that he can resist,*” making *save* govern an objective noun clause.—*Hunter.*

l. 747-814 —PARAPHRASE.—“Hast thou then forgotten me? and do I now appear so hideous in thy sight, who at one time was thought so attractive in Heaven, when, at the assembly, and in presence of all the Seraphim confederated with thee in daring conspiracy against Heaven’s King, thou wast seized all of a sudden with miserable pains, thine eyes became dim. and swam in dizzy bewilderment, while thy head shot forth flames in thick and rapid succession, till as it opened on the left side, I sprang from it, an armed goddess, shining in celestial beauty, resembling thee most closely in figure and bright aspect : all the heavenly host were seized with dismay, and for a while shrank from me in fear, and called me Sin, and accounted me an ill-boding prodigy ; but as I became familiar, I grew pleasing, and by my attractive charms, I captivated those who had disliked me most ; but especially did I captivate thee, who very frequently beholding in me thy perfect counterpart, becamest enamoured of me, and secretly didst take such pleasure in my society, that a growing burden was conceived within me. In the meantime war arose in Heaven and battles were fought, the result of which was, (as how could it be otherwise) decisive victory to our omnipotent enemy, and to our troops failure and

discomfiture through all the highest heaven ; being driven precipitately from heaven's summit they fell down into this abyss and in the great fall I too along with them ; then this powerful key was committed to my hand, with injunction to keep these gates for ever shut, which no one can pass unless I open them. Here I sat solitary and full of thought, but not long had I sat lonely. when my womb, pregnant by thee, and now grown excessively bulky, felt extraordinary motion, and woeful pangs. At length this detestable progeny whom thou seest, begotten by thee, forcibly bursting through, tore through my entrails, and distorting me so with agony and fear, that the lower part of my body became transformed to what it is : but he my enemy bred within myself, issued forth, wielding in his hand his fatal dart, in token that he was born to destroy. I fled, and cried out *Death!* Hell shook at the dreadful name, and from all her recesses sent forth lamentable sounds, re-echoing *Death!* I fled ; but he pursued me though, as it has appeared, he was excited rather by lust than anger, and he, by far the swifter, overtook me. confounded with terror, me his mother, and procreating with me in forcible and fulsome embraces, begot by that rape these yelling monsters, that with incessant noise surround me, as thou sawest, and that afflict me with the endless pains of hourly re-conceiving and reproducing them ; for whenever they choose, they re-enter the womb that produced them, and yell there, and gnaw my bowels as their food, then bursting forth again harass me round about with conspiring terrors ; so that I find no rest, no respite. Opposite to me sits ghastly *Death*, my son and enemy, who stirs up these monsters against me, and who would very soon, for lack of other prey, devour me his parent, were it not that he knows his end is linked with mine ; and knows that I should prove bitter and baneful food whenever that end shall come ; so has Fate decreed it. But O Father, I forewarn thee do thou avoid his destructive dart, and do not vainly suppose thyself invulnerable in those shining arms though wrought in Heaven ; for that deadly stroke of his none can withstand but the King of Heaven alone."

l. 815.—*lore*.]—Saxon *lær*, learning, instruction, lesson. Learned *his lore* means that Satan derived his proper lesson, or learned how he should act, from what Sin had said.

l. 817.—*Dear Daughter*.]—Satan having now learned his lore or lesson, artfully changes his language ; he had just said that he had never seen " sight more detestable," but now it is " dear daughter," and " my fair son."

l. 823.—*From out*.]—i. e., *out from*, the adverb *out* modifying the preposition *phrased*.

l. 825.—*pretences*=claims, whether put forward justly or not. This usage is found in Shakespear (3 Hen. VI., vi. 7. Coriolanus, i. 2.)

l. 826.—*on high*.]—Elliptical for “the place on high.”

l. 827 —*uncouth*=unknown, see line 407. *sole*=alone.

„—*one for all, &c.*]—The construction is, I one expose myself for all.”

l. 829.—*unfounded*=what has no foundation or bottom; bottomless, *sans fond*.

l. 833 —*purlieus*.]—*Purlieu* is compounded of the French word *pur*, i. e. pure or free, and *lieu*, a place or space. It is a term used in our Law-Books, signifying all that ground near any Forest, which being added thereto by the encroachment of some of our ancient kings, was afterwards severed again, by public authority, and made *purlieu*, i. e., pure and free from the laws and obedience of the Forest.—*Massey*.

The word “purlieu” in its ordinary sense now means *border, neighbourhood, suburb*.

„—*placed*.]—Passive participle, describing *creatures*; *race* and *place* are both objective to *search*.

l. 836.—*potent multitude*.]—This does not mean “a potent multitude,” but numerical strength.

l. 837-838.—*Be this.....designed*.]—The conjunction omitted, as sometimes in Latin; “I haste to know if this be designed,” &c.

l. 842.—*the buxom air*.]—*Buxom* is vulgarly understood for merry, wanton; but it properly signifies flexible, yielding. Saxon, *bugh-some*, i. e., easily bended to one's will, hence pliant, elastic, lively. So in B. v. 270.

“Winnows the buxom air.”

It seems to be synonymous with Ovid's phrase, *agitabilis aer*—air easily moved from its place.

Thus Spenser, Faër Qu. i. 11. 37.

“And there with scourge the buxom aire so'sore.”

l. 843.—*there ye shall be fed and filled*.] Psalm xlix. 14.

“Death shall feed on them.”

l. 817-843.—PARAPHRASE —“Dear Daughter (for so I call

thee) since thou claimest me for thy father, and showest me here my fair son, the dear pledge of joys with thee in heaven, then pleasing though now sad to remember, on account of the woeful change which has befallen us unanticipated, unimagined: be assured, I come not as an enemy but to set free from this dark and dismal abode of pain both thy son and thyself together with all the heavenly multitude of spirits, who, armed in our just claims, fell with us from heaven; from them I go alone in this unknown expedition and expose myself alone to danger in behalf of all; to tread with solitary steps the bottomless deep, and through the immense vacuity, to discover by wandering search, a world the creation of which was foretold, and from a coincidence of predicted signs must have been already created, an immense globe, a place of bliss in the borders of heaven, and in which is placed a race of upstarts to supply perhaps the vacant room caused by our expulsion, though further removed, lest heaven overfilled with powerful numbers might happen to excite new commotions. I hasten to ascertain whether this or any thing more secret than this be now designed; and having once ascertained this, I shall soon return and guide you both to the place where thou and Death shall dwell at ease, and with silent wing shall waft yourselves unseen through the yielding and sweetly perfumed air. There ye shall be fed and feasted without limit; all things shall be your prey."

l. 846.—*Grinned horrible a ghastly smile.*]—Cowley in his "Davideis," B. iii., says of Goliath.

"The circumcised smiled grimly with disdain."

Compare the smile of Ajax (*Iliad*, vii. 212) and the grin of Minos in Dante (*Inferno*, S. 4). Spenser's Grantorto is described as "grinning griesly" (*F. Qu.*, v. 12, 16), and Sylvester has "grinning gastly." Hurd says if Milton had any preceding writer in view, he suspects it might be Fletcher, who in his "Wife for a Month," has these remarkable lines:

"The game of *Death* was never played more nobly,
The meagre thief grew wanton in his mischiefs,
And his *shrunk hollow eyes* smiled on his ruin."

The word *ghastly* he observes gives the precise idea of *shrunk hollow eyes*, and looks as if Milton, in admiration of his original, had only looked out for an *epithet* to *Death's* smile.

What a picture! Death the loathsome, "horrible" thing that had just been described, "grinned a smile," as if it were a work of some difficulty to do so; and then a "ghastly smile"—one to

make other creatures stand aghast. A parallel passage in Shakespear throws some light on the language of the text:—

“Seldom he smiles ; and smiles in such a sort,
As if he mocked himself and scorned his spirit
That could be moved to smile at anything.”—*Connon.*

l. 847.—*famine* is here used for hunger, the cause for the effect. *Maw*, stomach properly of animals.

l. 850.—*due*=right, just title.

l. 855.—*Fearless to be o'ermatched by living might.*—In some editions it is living *wight*, i.e., creature ; and we have “living wight,” before, verse 613 : and this is likewise Dr. Bentley's reading, for *living might*, says he would not except even God himself the Ever-living and the Almighty. But God himself must necessarily be excepted here ; for it was by His command that Sin and Death sat to guard the gates, and therefore *living might* cannot possibly be understood of God, but of any one else who should endeavour to force a passage.—*Newton.*

l. 856.—*His commands above.*—An involved construction, equivalent “to the commands of him who is above.”

Above, an adverb.

l. 858.—*Tartarus*]—The name given by the ancients to the place of punishment in the infernal regions ; which according to Homer, (*Iliad*, viii. 16) is as much below the mansions of the dead as the heavens are above the earth.

l. 868.—*The gods who live at ease.*—Sin who speaks here, speaks according to the Epicurean notion of the life of the gods. This is a Homeric expression (*Iliad*, vi. 138 ; *Odyssey*, iv. 805.) In Tennyson's “*Lotos Eaters*,” the crew of Ulysses propose

“to live and lie reclined
On the hills, like gods together, careless of mankind.”

l. 869.—*voluptuous.*—Given to excess of pleasure ; luxurious.

“He them deceives ; deceived in his deceit ;
Made drunk with drugs of dear *voluptuous* receipt.”—*Spenser.*

“Speculative atheism subsists only in our speculation ; whereas really human nature cannot be guilty of the crime. Indeed a few sensual and *voluptuous* persons may for a season eclipse this native light of the soul, but can never wholly smother and extinguish it.”—*Bentley, Sermons.*

l. 869.—*At thy right hand, &c.*]—As the Son sits in Heaven.

l. 850-870.—PARAPHRASE.—“I hold the key of this infernal pit by just title and command of the Almighty King of Heaven, who has charged me not to unlock these adamantine gates.

Against all attempts of violence, Death stands prepared to interpose his dart in no dread of being overcome by living power. But what regard is due from me to the commands of him on high who hates me, and hath cast me down into this deep dismal abyss of Tartarus, to sit here a prisoner, with an odious duty imposed upon me, whose birth-place, and proper seat is Heaven, here struggling continually with pain, beset around by the terrors and uproar of my own progeny, that prey upon my entrails? Thou art my father, thou my author, thou gavest me existence, whom except thee should I obey? whom else should I follow? Thou wilt take me ere long to that new world of light and happiness, among the gods who live at ease, where, as is befitting one who is both thy daughter and thy beloved mistress, I shall be enthroned at thy right hand, and reign in voluptuous delight for ever."

1. 871.—*Thus saying, &c.*—“It is one great part of a poet’s art to know when to describe things in general, and when to be very circumstantial and particular. Milton has in these lines showed his judgment in this respect. The first opening of the gates of Hell by Sin, is an incident of that importance, that if I can guess by my own, every reader’s attention must be greatly excited, and consequently as highly gratified by the minute details of particulars our author has given us. It may with justice be further observed, that in no part of the poems is the versification better accommodated to the sense. *The drawing up of the portcullis, the sudden shooting of the bolts, the flying open of the doors, and the accompanying noises* are not only described, but imitated by the laborious motion of the poetic feet, the sudden break in the versification, and the harsh discordant sound of the words heightened by the reiteration of the letter *r*:—and then, when they are thrown open once and for ever, the lines flow on with a majestic pomp and swell.”—*Thyer*.

1. 874.—*portcullis* is a term used in fortifications, and a corruption of the Latin *porto clausa*. It is a kind of hanging gate, made of great pieces of wood, joined across one another like a harrow; formerly used over the gateways of fortified places, ready to be let down suddenly in case of a surprise. In a line or two below, the words, “then in the key-hole turns the intricate wards,” seem not to be justly expressed; for the wards of a lock cannot properly be said to be turned, but the key is turned through them. The words though very well described by the epithet *intricate*, are made fast within the frame of the lock.

—*Massey*.

Another derivation of *portcullis* is from the French *porte*, a gate, and *couler*, to slide, or *coulisse*, a groove; an outer gate made to slide up and down in grooves.

l. 875.—*Which, but herself, &c.*—i. e., it was only through Sin that moral and physical evil could come into the world.

l. 876.—*then in the key-hole turns.*—The poet evidently had in view that passage of the twenty-first book of the *Odyssey*, in which Penelope opens the door of the chamber, where hung the fatal bow of Ulysses. See line 46, &c. Of which lines Cowper gives the following translation :

“She loosed the ring and brace, then introduced
The key, and aiming at them from without,
Struck back the bolts. The portals, at that stroke,
Sent forth a tone deep as the pastured bull’s,
And flew wide open.”

But Milton’s doors are opened in a style as much more sublime than Homer’s, as the scene and the occasion are more tremendous.

l. 879.—*On a sudden open fly, &c.*—“No very great art is required in a poet, when he is describing soft and sweet sounds, to make use of such words as have most liquids and vowels, and glide the softest ; or, when he is describing harsh sounds, to throw together a number of harsh syllables which are of difficult pronunciation. Here the common structure of language assists him ; for it will be found that, in most languages, the names of many particular sounds are so formed as to carry some affinity to the sound which they signify ; as with us, the *whistling* of winds, the *buzz* and *hum* of insects, the *hiss* of serpents, the *crash* of falling timber, and many other instances, where the word has been plainly framed upon the sound it represents. I shall produce a remarkable example of this beauty from Milton, taken from two passages in *Paradise Lost*, describing the sound made, in the one, by the opening of the gates of hell ; in the other by the opening of those in Heaven. The contrast between the two, displays to great advantage the poet’s art. The first is the opening of hell’s gates :—

“On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors and on their hinges grato
Harsh thunder.”

Observe now the smoothness of the other :—

“Heaven opened wide
Her ever during gates, harmonious sound,
On golden hinges turning.” B. vii 205.

Blair’s Lectures.

“The description of the opening of Hell’s gates is wonderfully poetical ; the versification itself is intentionally and expressively impetuous and jarring.”—*Hunter*.

l. 881.—*on their hinges grate harsh thunder.*]—Dr. Swift asserts that this was taken from the Romance of *Don Bellianis of Greece*. “*Open flew the brazen folding doors, grateing harsh thunder on their turning hinges.*” Professor Porson doubted if there was any translation of this Romance anterior to the “*Paradise Lost* ;” and Todd in reply says there was one printed in 1660

l. 882.—*that*, a relative pronoun, nominative to *shook*. Cp. Virgil, *Georgics*, iv. 471.

l. 883 —*Erebus*.]—An infernal deity, the son of Chaos and Darkness. He dwelt in the lowest depth of Hell, and the place often goes by his name. It is a poetic name for the infernal regions.

„—*but to shut excelled her power.*]—Because none but God can put an end to the evils caused by sin.

A beautiful observation. Sin opens the infernal doors but Mercy alone can shut them. The grandeur here both of the thought and the picture is incomparable.

l. 885.—*That with extended wings, &c.*]—Dimensions like these, vast as they are, are still within the bounds of credibility, when ascribed to such a subject ; but the same, perhaps, cannot be said of Homer's helmet worn by Pallas, which he tells us was large enough to have covered the infantry of an hundred cities. *Iliad*, v. 744.

l. 888.—*So wide they stood.*]—“ Wide is the gate, and broad is the way, that leadeth to destruction, and many there be which go in thereat.” Matt, vii. 13.

l. 889.—*redoubling*=curling like waves, rushing like a flood. Latin *redundo*, *redundantes*, to overflow.

l. 891.—*hoary deep*=ancient. “ One would think the deep to be hoary.” Job, xli. 32.

l. 893.—*height*=depth, here ; it is a Latinism.—*Richardson*.

l. 894.—*where eldest Night and Chaos, ancestors of Nature*]—“ All the ancient Naturalists, Philosophers, and Poets, hold that Chaos was the first principle of all things, and the Poets particularly make *Night* a goddess, and represent *Night* or Darkness, and *Chaos* or confusion, as exercising uncontrolled dominion from the beginning. Thus Orpheus in the beginning of his “*Hymn to Night*,” addresses her as the mother of the Gods and Men, and origin of all things. See also Spenser in imitation of the ancients, *F. Q.*, l. v. 22.

“ O thou most ancient grandmother of all,
More old than Jove, &c ”

And Milton's system of the universe is in short, that the empyrean Heaven and Chaos or darkness, were before the Creation—Heaven above, and Chaos beneath ; and that upon the rebellion of the Angels, Hell was first formed out of Chaos stretching far and wide beneath ; and afterwards Heaven and Earth, another world hanging o'er the realm of Chaos, and won from his dominion. See v. 1002, &c. and 978."—*Newton*.

l. 895.—*Nature*=Creation, the world. *hold*, as we usually say hold dominion, rule, sovereignty.

l. 898 — *For Hot, Cold, Moist and Dry, &c.*—See the description of Chaos in Ovid (Met. i. 1–20).

“ quia corpori in uno
Frigida pugnabant calidis, humentia siccis,
Mollia cum duris, sine pondere habentia pondus.”

Trans.—Because in the same body cold things fought with hot, moist things with dry, soft things with hard, and things having weight with those without weight.

The reader may compare this whole description of Chaos with Ovid's, and he will easily see how the Roman poet has lessened the grandeur of his by puerile conceits and quaint antitheses. Every thing in Milton is great and masterly.—*Newton*.

l. 900 — *embryon atoms*]—Here used as an adjective ; the substantive in Milton is *embryo*, and the plural *embryos*. These “atoms” are so called, because they are in their unborn state, as it were, being yet not formed, or shaped into substance.

The “embryon atoms,” are atoms which by union with it cause any body to increase. The embryo is the *fœtus* in the womb, and Chaos is called (ver. 911) the “womb of Nature.”

l. 901.—*Of each his faction.*—Milton here places *each* next to *his*, in imitation of the Latin *suus quisque*: the implied English construction is “they each (kind) around the flag of his (i. e. its) faction swarm.”

„—*each his*=each's, according to the manner of forming the possessive case used by writers of the sixteenth and seventeenth centuries. *Clans*, probably the highland clans, with Montrose, were in his mind.

l. 902.—*Light-armed or heavy.*—He continues the warlike metaphor ; some of them are light armed or heavy, *levis* or *gravis armaturæ*.

l. 903.—*unnumbered*=not to be numbered, innumerable.

l. 904.—*Barca* or Barce, as it is more commonly written, is

a large tract of land between Egypt and the kingdom of Tripoli in Africa, consisting of barren sands ; which, by the extreme heat of the sun, become so light that the southern winds easily overwhelm passengers therewith. *Cyrene* was a city in that country, capital of the ancient *Cyrenaica*. *Cyrene* is now called *Cairoan* or *Caren*. Herodotus in his "*Thalia*," says, Cambyses' whole army, just as they were going to dine, was destroyed and buried in those sands."—*Massey*.

Heylin in his "*Microcosmus*," 1627, describing Egypt, thus speaks of Barca and Cyrene's soil, p. 749. "This country is all over covered with a light sand, which the winds remove continually up and down, turning valleys into hills, and hills into valleys."

1. 905.—*Levied*.]—The word *levied* literally means *raised* : the sands were literally raised by the winds, or figuratively enlisted to join the ranks of the winds. Thus is the word used in a double sense.

„—*poise*.]—Literally to hang or weigh : to balance ; to make of equal weight ; to give weight or ballast to. Fr. *poiser*. Lat. *penso*, v. intens, from *pendo*, to hang or weigh.

Pliny speaks of certain birds, who, when a storm arises, *poise* themselves with little stones. Virgil has the same thought of his bees. Georg. iv. 194.

1. 906.—*lighter*=too light : the comparative in Latin often denotes a degree too great or small.

„—*To whom these most adhere he rules a moment*.]—*These most*, i. e. most of these. The natural order is, "He to whom these most adhere, rules (for) a moment." To whatever side the atoms temporarily adhere, that side rules for the moment. *Most* is here to be considered an *adjective*, not an *adverb*. *Moment* is in the objective case governed by *for* understood.

"In hateful darkness and in deep horrore
An huge eternal Chaos, which supplies
The substances of Nature's fruitful progenies."
F. Qu. iii. 6. 36.

1. 911—*The womb of Nature and perhaps her grave*.]—i. e., what gave birth to nature.

"The Earth, that's Nature's mother is her tomb,
Romeo and Juliet, ii. 3.

"For he's their parent, and he is their grave.
Pericles, Prince of Tyre.

Which I may add is similar to Davison's description of the

same personage, and to which Milton's words bear equal resemblance. *Rhapsodie* Ed. 1611, post 164.

"Thy *wombe*, that all doth breed is *tombe* to all."—*Todd*.

"The seeds of which all things at first were bred,
Shall in great Chos' *womb* again be hid."

Spenser, Ruines of Time.

l. 912.—*Sea nor shore* = water nor earth.

l. 913.—"The elements in war and confusion, blend together and vary every moment; fire, or earth, or air, or water, begins to form itself immediately those atoms are separated; that embryo is destroyed, and another takes its place, but is lost and succeeded by another, and so on throughout the restless, tempestuous, boundless abyss of darkness, noise and horror."
—*Richardson*.

l. 916.—"This is a poetical account indeed, but rather a mechanical one of creation, and such as while it supposes the Deity to have needed means, with which to work, falls far below the Scriptural idea, that he created all things out of nothing. The first verse in the Bible tells us with a most magnificent simplicity, that, "In the beginning God created the heaven and the earth," and is perfectly silent as to any *materials* with which he formed them. To suppose indeed the existence of matter antecedent to the creation, is to suppose it eternal, and is, for that reason, as unphilosophical, as it is unscriptural, and the very word *creation* implies existence given to something which never before existed."—*Cowper*.

l. 917.—*Into this wild abyss.*]—These words, adverbial only to the second clause of the sentence, properly belong to the end of the next line, but are placed first in the sentence to indicate the close of the parenthetic interruption before which they had already occurred in l. 910.—*Hunter*.

l. 918.—*Stood on the brink of Hell and looked awhile.*—Here is a remarkable transposition of the words; the sense however is very clear. The wary Fiend stood high on the brink of Hell and looked awhile into the abyss, pondering his voyage. It is observable that the poet himself seems to be doing what he describes, for the period begins at l. 910, then he goes not on directly, but lingers giving an idea of Chaos before he enters it. It is very artful! if his style is somewhat abrupt, after such pondering, it better paints the image he intended to give.—*Richardson*.

„—*Stood and looked* is here used for standing looked. The principal action was "looking into the abyss of Chaos;" his standing where he did was a mere circumstance.

So in B. v. 388, he says,

“ What the garden choicest bears
To sit and taste.”

Where *sit* and *taste* is used for sitting taste.

1. 919.—*frith*.]—The Icelandic *fjord* a bay. Frith an arm of the sea. Probably the word is identical with Lat. *fretum*. It is from Gaelic *frith*, small, subordinate, as *frith ministeir*, a curate. The origin of the Gaelic term may be traced further back in Welsh *brith*, mixed, having the character indicated by the term with which it is joined in a partial degree, e. g. *brith-ddiod*, small beer, table beer.—*Wedgwood*.

1. 920.—*to cross*.]—This infinitive is either an adjective complement to *frith*, or an infinitive complement to *had*, according as we take the words to signify, “ had a frith to cross,” or “ had to cross a frith.”

„—*pealed*=dinned, assailed.

1. 921.—*ruinous*=crashing, like that of the fall of a building.

„—(to compare great thing with small.) An expression in Virgil, Ecl. l. 24.

“ Parnis componere magna solebam.”

Trans.—Thus was I wont to compare great things with small.

And what an idea does this give us of the noises of Chaos, that even those of a city besieged, and of Heaven and Earth running from each other, are but small in comparison! And though both the similitudes are truly excellent and sublime, yet how surprisingly doth the latter rise above the former.—*Newton*.

1. 922.—*Bellona*.]—Was the Roman goddess of war, said by some to be the sister, and by others the daughter of Mars. Her priests consecrated themselves by making incisions in their arms and shoulders, and offered their own blood in sacrifice.

1. 925.—*elements*=earth, water, &c., ver. 912.

1. 927.—*his sail-broad vans*.]—Spreading like sails.

And “sail-broad,” because Satan had before been compared to a fleet of vessels at a distance.

„—*vans*=wings; from Latin *vannus*, a winnowing fan, having a resemblance to a wing. So in *Par. Reg.*, iv. 581.

“ Straight a fiery globe
Of angels on full sail of wing drew nigh
Whom their plummy *vans* received him soft.”

As the air and water are both fluids, the metaphors taken from the one are often applied to the other, and flying is compared to sailing, and sailing to flying. So Spenser. *F. Qu.*, i. 11. 10.

"His flagging wings when forth he did display
Were like two sails."—*Newton*.

l. 928.—*surging*=rising, ascending; swelling and rolling like billows.

l. 929.—*spurns the ground*.]—Cp. *Hor.*, Odes B. iii. 2.

"Spernit humum fugiente penna."

Trans.—And spurns with a rapid wing grovelling crowds and the slippery earth.

l. 930.—*cloudy chair*]—Car formed of clouds.

l. 931.—*Audacious*, means here simply "daring," as in "*Love's Labour's Lost*," v. 2.

"An angel shalt thou see
Yet fear not thou, but speak *audaciously*."

l. 933.—*pennons*=wings or pinions, from the Lat. *penna*. *Pennon* is properly a small flag, or banner. *Vain*=useless.

„—*plumb down he drops*.]—In the direction of a plumb line, and like a weight of lead quickly and perpendicularly. Adverbial to drops. Sometimes, but improperly written "plump." Fr. *plomb*. Lat *plumbum*, a plummet, a leaden weight.

l. 934.—*deep*.]—*Ten thousand fathom* is adverbial to *deep*, which is an adjective complement to drops.

„—*and to this hour down had been falling*.]—This expression is like a fathoming-line put into our hands by the poet for the purpose of sounding an abyss without a bottom. Nor is this the only passage in which Milton sublimely and with great effect, by the help of a mere supposition, assists our apprehension of the subject. In the sixth book we find one similar to this, where, describing the battle of the angels, and the dreadful din that it occasioned, he says:—

"All heaven
Resounded, and had earth been then, all earth
Had to her centre shook."

l. 935.—*ill chance*.]—For mankind.

l. 936.—*rebuff*.]—"buff"=blow, a Spenserian word.

l. 937.—*Instinct*=moved, impelled, actuated, animated as in line 235 B. i.

"Sublimed with mineral fury."

From Latin *instinctus*. The word also signifies inflamed ; the opposite of *extinct*.

l. 938.—*that fury staid, &c.*]—That fiery rebuff ceased, quenched, and put out by a soft quicksand.

l. 939.—*Syrtis* is explained by “neither sea nor good dry land.” And *boggy Syrtis* is a soft quicksand.

The Syrtes are properly two gulfs in the Mediterranean on the northern coast of Africa, dangerous on account of the quicksands.

„—*neither sea, &c.*]—Cp. Ovid, Met. i. 16.

“Sic erat instabilis tellus innabilis unda.”

Trans.—Thus was the earth not to be stood upon, the water not to be swum in.

l. 940 —*nigh foundered on he fares.*]—The term foundered applied to ships, is from the French *fondre*, to sink. *Fares* is from the Saxon *faran*, to go on, to journey.

l.—941.—*the crude consistence*]—The raw, unripe, unfinished mixture, hot, moist, cold, dry, soft, confounded together—*The boggy Syrtis*.

„—*half on foot, half flying.*]—Cp. Spenser, F. Qu., i. 11. 8.

“Half flying, and half footing in his haste.”

l. 942.—*behoves him now both oar and sail.*]—It is necessary for him now to use both his oars and his sails ; as galleys do according to the proverb—“*Remis velisque*,” with might and main. It is a proverbial saying to denote every possible effort.—*Hume*.

l. 943.—*As when a gryphon.*]—“The gryphon or griffon was a fabulous animal of antiquity represented with the body and feet of a lion, the head of an eagle or vulture, and as being furnished with wings and claws. The griffin is one of those imaginary creatures to which the ancients were so confessedly partial, but it belongs more to the romantic than the classical mythology. It plays a prominent part in the fairy tales and romances of the middle ages ; and like the dragon which was fabled to guard the golden apples of the Hesperides, its chief duties consisted in watching over hidden treasures, and in guarding captive princesses, or the castles in which they were confined. The griffin is at once the symbol of strength and swiftness, courage, prudence, and vigilance—qualities which its form is well calculated to represent ; and hence it has been adopted into the language of heraldry, where it constitutes a prominent feature in the armorial bearings of many princely and noble families.”—*Brande*.

l. 944.—*or.*]—Perhaps we should read *and* ; so also in l. 949.

l. 945.—*The Arimaspians.*]—A supposed one-eyed people of Scythia, fond of adorning their hair with gold, which they obtained by purloining it from treasures guarded by gryphons. They had continual wars with the gryphons about this gold—the gryphons trying to guard it, and the Arimaspians to take it when they had the opportunity. Herodotus and Pliny are the authorities for these marvels. Todd thinks that the original of this passage is in Æschylus (*Prometheus Vincetus*, 803-807).

Satan half on foot, half flying, in quest of the new world, is here compared to a gryphon with winged course both flying and running in pursuit of the Arimasgian who had stolen his gold.

l. 948.—*O'er bog, or steep, &c.*]—The difficulty, and interruptions, and struggles of Satan's voyage through Chaos are very well expressed by so many monosyllables as follow which cannot be pronounced but slowly, and with frequent pauses. There is a memorable instance of the roughness of a road admirably described by a single verse in Homer, *Il.* xxiii. 116, which Pope has been obliged to translate paraphrastically, to give us some idea of the beauty of the numbers ; and he has made use of several monosyllables, as Milton has done.

O'er hills o'er dales, o'er crags, o'er rocks they go,
Jumping, high o'er the shrubs of the rough ground,
Rattle the clattering car, and the shockt axles bound."

Newton.

"—*or steep.*]—We think it very probable that as Bentley says, the poet dictated *o'er steep*.

l. 951.—*hubbub.*]—This word is probably of Celtic origin. Keightley derives it from the Irish *aboo*, a war-cry, as in "Crom-aboo," "Butter-aboo ;" *ub* is a cry in Welsh. Wedgwood derives it from the repetition of *hoop*, a cry. The word is used by Shakespear ("Winter's Tale," iv. 3). Milton seems to have adopted from Spenser *F. Qu.*, iii. 10. 43.

"And shrieking *hubbubs*, them approaching near."

He again uses it in *Paradise Lost*, xii. 60.

"To see the *hubbub* strange,
And hear the din."

l. 954.—*plies* = bends, directs his course ; from French *plier*, to bend : a sea term. See l. 642.

l. 956.—*the nethermost abyss.*]—"Bentley rejects nethermost here, and in verse 969, and charges Milton's blindness as the cause of his forgetting himself and being inconsistent. But it is the Doctor that mistakes, and not the poet. Though the *throne of Chaos* was above Hell, and consequently a part of the

abyss was at the same time far below Hell, so far below, as that, when Satan went from Hell in his voyage, he fell in that *abyss* ten thousand fathoms deep, l. 934; and the poet then adds, that had it not been for an accident, he had been falling down there to this hour: nay it was so deep as to be *illimitable*, and where *height is lost*. The *abyss* then, considered altogether, was nethermost in respect of Hell, below which it was so endlessly extended."—*Pearce*.

„—*nethermost*=without bottom, or termination.

l. 957.—*of whom to ask*=“and to ask of that power”: this is not equivalent to an adjective clause; it is an adverbial co-ordination to the preceding infinitive clause.—*Hunter*.

l. 960.—*and his dark pavilion, &c.*]—Psalm xviii. 11. “He made darkness his secret place! his pavilion round about him,” &c. But the dark pavilion of Chaos might be drawn from Hesiod’s description of the dark dwelling of his consort, Theog., ver. 745.—*Dunster*.

l. 964.—*Orcus and Ades.*]—*Orcus* is generally by the poets taken for Pluto, the fabulous deity of the infernal regions according to the ancient Greeks and Romans. *Orcus* more especially denoted that spirit which took vengeance against perjury. the word *orkos* signifying an oath. *Ades*, the older and Homeric form of the Attic Hades, was the abode of departed spirits. These terms are of a very vague signification, and are employed by the poets accordingly. Milton has personized them, and put them in the court of Chaos.

„—*and the dreaded name of Demogorgon.*]—*i. e.*, Demogorgon himself. So Virgil has “*Albanum nomen*,” for a man of Alba (*Æn*, vi. 763). So in Julius Cæsari, 2. Cæsar says, “If my name were liable to err.” And we have a memorable instance of this way of speaking in Revelation xi. 13. “And in the earthquake were slain *names* of men seven thousand,” *i. e.*, seven thousand men. The expression cannot be justified by rules of reason, but it is nevertheless as magnificent as words can make it. The very name of Demogorgon the ancients supposed capable of producing the most terrible effects, which they therefore dreaded to pronounce. He is mentioned of great power in incantations. See Statius, Theb. iv. 514. Tasso, Gier. Lib. C. xiii. St. 10. Bocacio *Genealogia Deorum*, a work with which Milton appears to have been acquainted. Thus Erictho is introduced, threatening the Infernal Powers for being too slow in their obedience, by Lucan, Phar. vi. 744.

“Yet, am I yet, ye sullen friends obeyed?
Or must I call your master to my aid?”

At whose dread name the trembling furies quake.
 Hell stands abashed, and Earth's foundations shake ?
 Who views the *Gorgons* with intrepid eyes,
 And your inviolable flood defies ?"

Translation by Rowe.

Spenser also mentions this infernal deity, (*Faër* Qu. xv. 22,) and places him in the immense abyss of Chaos, (iv. 11. 47,) and takes notice of the dreadful effects of his name, (i. 1. 37.)

"At which Cocytus quakes, and Styx is put to flight."

Well therefore might Milton distinguish him by the dreaded name of Demogorgon."—*Newton*.

Some think *Demogorgon* a corruption for *Demiurgus* ; others imagine him to be so called, as being able to look upon the Gorgon, that turned all other spectators to stone, and to this Lucan seems to allude when he says :—

"Qui Gorgon cernit apertam."

l. 965.—*Rumour next and Chance*.]—"In Satan's voyage through Chaos there are several imaginary persons described as residing in that immense waste of matter. This may perhaps be conformable to the taste of those critics who are pleased with nothing in a poet which has not life and manner ascribed to it, but for my own part, I am pleased with most of those passages in this description which carry in them a greater measure of probability, and are such as might possibly have happened. Of this kind is his first mounting into the smoke that rises from the infernal pit, his falling into a cloud of nitre and the like combustible materials, that by their explosion still hurried him forward in his voyage ; his springing upward like a pyramid of fire, with his laborious passage through the confusion of elements which the poet calls

"The womb of nature and perhaps her grave."—*Addison*.

l. 966. —*Tumuli, Confusion, Discord*.]—All these are said to be met with in the regions of Chaos.

„—*all*=thoroughly.

l. 968.—*To whom* must be pronounced in the time of one long syllable : *Boldly*, may apply either to *turning* or to *spake* understood—an instance of what the French call *construction louche*. In this case it matters little which way it be understood.

l. 971.—*With purpose*.]—An adjective extension of the noun *spy*.

„—*to explore, &c.*]—To explore the secret (places) or things of your realm, or to disturb your realm itself.

l. 972.—*secrets*=secret places, chosen haunts, as *secreta* in Virgil, Georg. iv. 403.

“In *secreta* senis ducam.”

Trans.—I myself will conduct you into the old gods’ retreats.

And in Spenser’s Faër. Qu., vi. 12. 24.

“And searched all their cells and *secrets* near.”

Or, if we understand, by *secrets*, secret counsels and transactions, the word *disturb* will be proper enough, as in B. i. 167.

“And disturb

His inmost counsels from their destined aim ”

And the word *explore* will be very proper enough, as in B. vii. 95.

“What we, not to *explore* the secrets, ask
Of his eternal empire.”—*Newton*.

l. 977.—*Confine with Heaven*=Border on. Lat. *con*, together, and *finis*, a boundary.

„—*or if some other place.*]—Meaning the earth, his purposed goal, and the great object of his enterprise.

l. 979.—*lately*=newly, of late, this properly belongs to *won*.

l. 981.—*Directed.*]—My course directed may bring no little recompense and advantage to you, if I reduce that last region, all usurpation being thence expelled to her original darkness and your sway (which is the purport of my present journey) and once more erect the standard there of ancient night.—*Newton*.

In this and the following lines Satan explains manfully the object of his journey.

l. 982.—*behoof*=benefit: its older meaning was *need*; and the verb *behoove* still means *to be needful for*.

l. 983.—*usurpation*, nominative absolute.

l. 985.—(*Which is my present journey.*)—Which is the object of my present journey.

l. 987.—*Yours.*]—Possessive, or rather appositive, complement to *be*; for *yours*, though a possessive pronoun, that is, implying possession, is strictly a nominative: were it a possessive *case*, it would allow *advantage*, understood, to follow it in construction.

l. 968-987.—PARAPHRASE.—To these Satan boldly turning thus spoke:—“Ye Powers and Spirits of this infernal deep,

Chaos and ancient Night, I come not as a spy with intention to pry into or interfere with the chosen haunts of your kingdom, but, compelled by necessity to travel this dreary wild, because on my way to the realms of light, your wide-stretching empire intervenes; alone, and without guidance, half lost, I am endeavouring to find the nearest way to where your dark coast borders on Heaven. Or if there be some other place lately wrested from your sway, and taken possession of by the ethereal Ruler, it is with the desire to reach it that I wander through this deep. Do you direct my course, which being directed may bring no little recompense and advantage to you, if I, by driving out all usurped authority from that region which you have lost, restore it to its original darkness and to your sway, (which is the object of my present journey), and plant there once more the standard of ancient Night. Let the advantage be all yours, if I have the revenge."

l. 988.—*the Anarch old.*]—From the Greek, a title invented by Milton, to signify the author of confusion; here therefore justly applied to Chaos, who is addressing his infernal majesty.

"Milton, as has been already observed, in the instance of Death, is extremely ingenious in the invention of names and titles suited to his ideal character. An ordinary poet would have been contented to have called his Chaos a monarch, despairing of a better appellative; but how much more emphatical is the title here given him, which, while it sets before our eyes the figure of this king of all confusion, keeps awake our attention also to the uncontrollable wildness of his subjects."—*Cowper*.

l. 989.—*incomposed*—discomposed, disordered, restless or unsettled. Chaos is here very appropriately characterised by his speech and visage corresponding to chaotic imperfection and confusion.

l. 990.—*I know thee, stranger, who thou art.*]—A Greek mode of speech, as in Luke iv. 34. The relative clause is adjective to the principal one.

"The poet very judiciously represents Chaos as already informed of what otherwise he must have learned by narrative from Satan, whose journey must of course have been retarded, and whose reply, though necessary for the instruction of the enquirer, would have afforded no new lights to the reader."—*Cowper*.

l. 992.—*Made head.*]—This phrase means to prevail to some extent, to gain some advantage.

l. 994.—*through the frightened deep.*]—The poet perhaps borrowed this description from Ezekiel's prefiguration of Assyria's

fall, xxxi. 16. "I made the nations to shake at the sound of his fall, when I cast him down to Hell, with them that deserved, into the pit."—*Todd*.

Frighted is here by the figure *personification* made to qualify the noun *deep*, while it is really an attribute that must belong to a living agent. There is great delicacy in the use of the figure here.—*Cotton*.

l. 995-996.—*With ruin upon ruin, &c.*—Alliteration is allowed to be a frequent source of poetic beauty; and here we have it three times repeated: "ruin upon ruin," "rout on rout," "confusion worse confounded." The sameness and the difference are both beautiful.

l. 997.—*her.*—The correlative to this pronoun is involved in the expression *Heaven-gates*.

l. 999.—*if all I can will serve.*—That is, if all I can do, by keeping here upon my frontiers, will serve to defend that little which is still encroached on through your intestine broils, I shall do that all. *All I can*=All my power.

l. 1001 —*through our intestine broils.*—“All the editions read “through our intestine broils.” But it appears from the following verses that the encroachments which Chaos means, were the creation of Hell first, and then of the new world; the creation of both which was the effect not of any broils in the realm of Chaos, but of the broils in Heaven between God and Satan, the good angels and the bad, called intestine war, and broils in B. vi. 259, 227. We must remember also that it is Satan to whom Chaos here speaks; and therefore we may suppose, that Milton gave it “through your intestine broils.” In the first edition there is no comma after broils, and there should be none, because broils is the substantive with which the participle *weakening* agrees. It was their broils which weakened “Night’s sceptre,” because the consequences of them lessened her kingdom.”—*Pearce*.

This change of “our” into “your” is so just and necessary that we thought it best to admit it into the text.—*Newton*.

l. 1004 —*Heaven and Earth*]—So in B. viii. 15, “This goodly frame, this world, of Heaven and Earth consisting.” The Divine dwelling was the “Empyrean Heaven,” or “Heaven of Heavens.”

l. 1005.—*linked in a golden chain.*—“There is mention made in Homer of Jupiter’s golden chain by which he can draw up the gods, and the earth, and sea, and the whole universe: but they cannot draw him down. See the passage at large at the

beginning of the eighth book of the Iliad, and thus translated by Pope :

“ League all your forces there, ye powers above,
Join all, and try the omnipotence of Jove :
Let down our everlasting golden chain,
Whose strong embrace holds heav’n and earth and main.
Strive all of mortal or immortal birth,
To drag by this the thunder down to earth :
Ye strive in vain ! If I but stretch this hand,
I have the gods, the ocean and the land,
I fix the chain to great Olympus’ height
And the vast world hangs trembling in my sight.”

It is most properly and ingeniously conjectured, that by this golden chain may be understood the superior attractive force of the sun, whereby he continues unmoved, and draws all the rest of the planets toward him. But whatever is meant by it, it is certain that our poet took from hence the thought of hanging the world by a golden chain.”—*Newton*.

l. 1007.—*far*.]—Followed by the verb to go.

l. 1008.—*go and speed* = succeed, prosper, as in x. 40. “I told ye then he should prevail and speed on his bad errand.”

l. 1009.—*Havock, &c.*]—This is very agreeable to the character of Chaos by Lucan, Pharsal. v. i. 696.

“ Et Chaos innumeras avidum confundere munaos.”

l. 988-1009.—PARAPHRASE.—Satan having thus spoken, and the hoary author of confusion with imperfect utterance and disordered aspect replied as follows.

“ Stranger to this realm, I know who thou art, that powerful angel chief who had lately waged war with some advantage against the King of Heaven, though thou wert overthrown. I saw and heard the commotion ; for that army so numerous fled not without noise through the startled abyss, with fall after fall, rout succeeding rout, confusion more and more confounded ; and the gates of Heaven poured forth in pursuit her victorious bands by millions. Here, on the borders of my realm, I have my seat of sovereignty, so that I may defend, if possible, the small remainder of my empire, which has been more than once encroached upon through your intestine strifes lessening the sway of ancient Night : first, Hell an immense space beneath this deep, was taken from my dominion to form a dungeon for you ; lately again more has been withdrawn, to form Heaven and Earth, a new world that overhangs my realm, united by a golden chain, on that side of Heaven from which your legions were precipitated : if to that world you desire to travel, you have but a little way to go ; so much the nearer you are to

danger. Go and prosper : devastation, rapine, and destruction are my gain."

l. 1011.—*But glad that now his sea, &c.*—A metaphor to express his joy that now his travel and voyage should end, somewhat like that of one of the ancients, who reading a tedious book, and coming near to the end, cried I see land, *Terram video*.

l. 1013.—*like a pyramid of fire.*—An allusion to the conical appearance of ascending flame. The word *pyramid*, however, is not, as some of the ancients supposed, etymologically connected with the Greek word *Pur*, fire, but is a Greek derivative from the Egyptian expression *pi-rama*, the eminence or mountain.—*Hunter*.

"To take in the full meaning of this similitude, we must imagine ourselves in Chaos, and a vast luminary body rising upward near the place where we are, so swiftly as to appear a continued track of light and lessening to the view according to the increase of distance, till it end in a point, and then disappear ; and all this must be supposed to strike our eye at one instant."—*Beattie*.

Drayton in "his David and Goliath," 1630, assimilates the Philistine champion to a pyramid on fire, because the sun shone on his armour !

"He looked like to a pyramid of fire."

l. 1016.—*Environed*=Beset, viz, by these elements. *Harder beset*, more closely beset, in nearer contact with danger.

l. 1017.—*When Argo passed through Bosporus.*—*Argo*, the far-famed, first long ship ever seen in Greece, in which Jason and his companions sailed to Colchis, to fetch the golden fleece "through Bosporus," the straits of Constantinople, or the channel between the Sea of Marmora and the Black Sea. It is now written Bosphorus ; but Milton more exact and accurate, writes it "Bosporus," according to the best Greek authors, from *Bovisporos* *Bovis transitus* the *Ox-ford*. The name is given to it because Io crossed it in the form of a heifer, or because the strait being so narrow, that the cattle are said to have swum across it. "Betwixt the justling rocks," two rocks into the entrance of the Black Sea, called in Greek Symplegades, (from the Greek *dashing* together) and by Juvenal Sat. xv. 19. *Concurrentia Saxa*," which very well translates the "justling rocks," because they were so near, that at a distance they seemed to open and shut again, and jostle one another, as the ship varied its course this way and that as usual. In short Satan's voyage through the fighting elements, was more difficult and dangerous than that

of the Argonauts *through narrow seas betwixt jutting rocks*. This famous expedition is said to have taken place 79 years before the taking of Troy, that is in 1263 B. C.

l. 1019.—*Or when Ulysses on the larboard shunned.*

Charybdis, and by the other whirlpool steered.].—"These two verses Bentley would throw quite away. "Larboard" (he says) is abominable in heroic poetry; but Dryden (as the Doctor owns) thought it not unfit to be employed there; and Milton in other places has used nautical terms, without being censured for it. So in ix. 513, he speaks of "working a ship," of "veering and shifting;" and in i. 207, of "mooring under the lee." But he has also two very formidable objections against the sense of these verses. First he says that larboard, or left hand, is a mistake here for starboard, or right hand, Charybdis being to the starboard of Ulysses when he sailed through these straits. This is true, but it does not effect what Milton here says; for the sense may be, not that Ulysses shunned Charybdis situated on the larboard of his ship as he was sailing; but that Ulysses sailing on the larboard (to the left hand where Scylla was) did thereby shun Charybdis; which was the truth of the case. His other objection is, that Scylla was no whirlpool, which yet she is here supposed to have been. But Virgil (whom Milton follows oftener than he does Homer) describes Scylla as "*naves in saxa trahentem*," Æn. iii. 425, and what is that less than calling it a whirlpool? And Kircher, who has written a particular account of Scylla and Charybdis upon his own view of them, does not scruple to call them both whirlpools. The truth is, that Scylla is a rock situated in a small bay on the Italian coast, into which bay the tide runs with a very strong current, so as to draw in the ships which are within the compass of its force, and either dash them against the rocks, or swallow them in the eddies; for when the streams have thus violently rushed into the bay, they meet with the rock Scylla at the further end, and being beat back, must, therefore, form an eddy or whirlpool."—*Pearce*.

The adventures of Ulysses, on his return from the Trojan war, are related in Homer's *Odyssey*.

l. 1021-1022.—*So he with difficulty and labour hard, &c.*].—We have again to admire Milton's adaptation of the language he uses to the idea meant to be conveyed. The repetition of the words "difficulty" and "labour," and the abrupt ending with "he" without any apparent predicate, remind one of walking up a sand hill, when you go back about as fast as you go forward.

In these two lines the sound (by the figure *Onomatopœia*) echoes the sense: for as Pope says,

"The line too labours, and the words move slow."

1. 1022.—*with difficulty and labour he, &c.*]—This emphatic repetition of the words conveys all the more striking idea of the arduousness of Satan's attempt, by the unusual ending with the pronoun in the nominative case. "Even he found labour and difficulty."

1. 1023.—*But he once past, &c.*]—Dr. Bentley would here throw out eleven verses, as if they were an interpolation: but the foregoing words, containing a repetition of what went before them, *with difficulty and labour he*, have no force and propriety, unless it be added (as it is in these verses) that some others afterwards went this way with more ease.—*Pearce*.

1. 1028.—*Tamely endured a bridge.*]—"Dr Newton here agrees with Dr. Bentley, in censuring this introduction of the infernal bridge; because it is described in the tenth book for several lines together, as a thing untouched before, and an incident to surprise the reader. And therefore the poet should not have anticipated it here. Milton is said to have apparently copied this bridge, not as Dr. Warton has conjectured from the Persian poet Sadi, but from the Arabian fiction of the bridge called Al Sirat, which is represented to extend over the infernal gulf, and to be narrower than a spider's web, and sharper than the edge of a sword."—*Todd*.

"Dr Newton might have recollected, that the slaughter of the sailors, the event on which the whole *Odyssey* turns, and which takes place in the twenty-second book, is anticipated in the twentieth, where Homer represents them as smitten with frenzy by Pallas, while their meat dripped blood as they ate it, and they laughed and wept involuntarily. Circumstances from which, as well as from several prognostics there mentioned, the prophet Theoclymenus foretells the slaughter of them all without one exception. The reader thus apprised of it, cannot but foresee the catastrophe sooner by two books than it happens.

The death of Hector, who is slain in the twenty-second *Iliad*, is likewise anticipated, being foretold by Jupiter himself in the seventeenth.

And the death of Turnus, the event with which the *Æneid* closes, is so broadly hinted in the tenth book, that the reader must be slow of apprehension indeed, which does not thenceforth expect it. See line 503.

In all these instances the surprise is not only diminished, but absolutely superseded; whereas in the present instance, the simple and bare mention of such a wonderful work as the bridge in question, rather excites curiosity than abates it, and does not in the least degree prevent our surprise and astonish-

ment, when we read afterwards in the tenth book the poet's circumstantial account of the manner in which it was constructed.

It is in reality a common thing with poets to touch slightly beforehand, a subject which they mean to dilate in the sequel.' — *Cowper*.

l. 1029 — *the utmost orb.*]—This frail Earth, at the utmost or outermost orb of the universe of the Heaven and Earth; see l. 361.

l. 1031.—*intercourse*=movement amongst one another; transit.

l. 1033.—*God and angels.*]—So in Shakespear's *Richard III.*

“God and good angels fight on Richmond's side.”

And in Herrick's “Noble Numbers,” 1647, p. 74.

“God and good angels guide thee.”

l. 1034.—*sacred*]—As contrasted with the *unhallowed* darkness through which Satan has passed. So in B. iii. l. 1,

“Hail holy light!”

„—*influence* has here the literal sense of *inflowing*.

l. 1037.—*Nature*=Organised matter, the world.

l. 1039.—*As from her outmost works.*]—From the outmost works of nature mentioned before—*works*, as the Latin *opera*, walls, trenches, fortifications.

l. 1041.—*That Satan, &c.*]—i. e., his toil gradually diminished, and finally became ease

l. 1042.—*wafts*=floats. At the fall of Wolsey, as Cavendish relates, there were thousands of boats “*waffeting* up and down in Thames” in expectation that the Cardinal would be sent by water to the tower.

„—*dubious light.*]—In this line, and in the preceding description of the “glimmering dawn” that Satan first meets with, Milton very probably alludes to Seneca's elegant account of Hercules's passage out of Hell. *Herc. Fur.* 668.

“Non cæca tenebris incipit prima via
Tenuis relictæ lucis altergo nitor,
Fulgorque dubius solis afflicti cadit.”

l. 1043.—*holds the port*=reaches, enters; a classical phrase

suggested by the Latin "occupat portum" (Horace, Odes, i. 14. 2; Virgil, *Æneid*, i. 400).

l. 1045.—*emptier waste*.]—The thinnest part of that crude consistence which is like air compared to what he had passed through; a kind of atmosphere to Chaos.—*Richardson*.

l. 1046.—*Weighs his spread wings*]—*Weighs*=poises. The *Richardson's* explain this to mean, "As a large fowl, suspending himself in the air, seems to weigh one wing against the other, and he continues sometime—thus hovering." This picture of the adversary nearing the earth, is not unlike a passage in Campbell's magnificent Ode to "The Dead Eagle." I can only spare room for a few lines, but the whole poem is every way worthy of the author of "The Pleasures of Hope."

"Not such
Was the proud bird; he above the adverse storm,
And cuffed it with his wings. He stopped his flight
As easily as the Arab reins his steed,
And stood at pleasure 'neath heaven's zenith, like
A lamp suspended from its azure dome;
Whilst underneath him the world's mountains lay
Like molehills, and her streams like lucid threads."

l. 1048.—*undetermined*=not to be determined. Its extent was such that from the portion that was seen the eye could not determine whether its margin was straight or curved. Its magnitude is further intimated by adding that the world was as small as compared with it, as the smallest star compared with the full-moon.—*Keightley*.

l. 1049.—*With opal towers and battlements adorned
Of living sapphire*.]—The city of the great king is thus adorned with jewels in Spenser, *Fairy Queene*, i. 10. 55.

"Whose walls and towers were builded high and strong
Of perle and precious stone."

„—*opal*, (Lat. *opalus* or *opalum*), a precious stone, a precious stone consisting principally of silica, with a small admixture of alumina; much valued as a gem, from the beautiful play of colours it exhibits, ensued by an infinite number of minute pores or fissures existing in its mass.

„—*sapphire*, (Greek *sappheiros*) a precious stone, next in hardness to the diamond: it consists of nearly pure alumina or clay, with a minute portion of iron as the colouring matter. It is found of various colours; the blue variety being generally called *sapphire*, the red the *oriental ruby*, and the yellow the *oriental topaz*. The finest varieties of sapphire come from Pegu, where they occur in the Capeleer mountains near Sgrian. Sapphires have also been found in France, Saxony, and Bohemia.

l. 1052.—*This pendent world, &c.*—“By the pendent world, is not meant the Earth; but the new creation Heaven and Earth, the whole orb of fixed stars immensely bigger than the Earth, a mere point in comparison. This is certain from what Chaos had lately said, ver. 1004.

“Now lately Heaven and Earth another world
Hung o’er my realm, linked in a golden chain.”

Besides, Satan did not see the Earth yet, he was afterwards surprised at the sudden view of all this world at once, (B. iii. 542); and wandered long on the outside of it; till at last he saw our sun, and learned there of the Archangel Uriel, where the Earth and Paradise were, B. iii. 722. “The pendent world” therefore must mean the whole world, the new-created universe; and behold far off, it appears in comparison with the empyreal Heaven no bigger than a star of smallest magnitude; nay, not so large; it appeared no bigger than such a star appears to be when it is close by the moon, the superior light whereof makes any star that happens to be near her disc, to seem exceedingly small and almost disappear.”—*Newton*.

See Shakespear, Claudio (“Measure for Measure,” iii. 1.) fears lest after death he should be

“Blown with restless violence round about
This pendent world.”

l. 1054.—*Thither, full fraught, &c.*—He hies or hastens to the Earth, filled to overflowing with deadly revenge, accursed in himself, and in a cursed or unfortunate hour for the race of man.

Fraught is the perfect participle of the verb to freight; and *hies* is from an old Saxon word signifying to hasten or proceed, a term almost obsolete, but to be found in Chaucer’s poetry.

